Pictures of Childhood

A close study of Sir Joshua Reynolds's *The Strawberry Girl,* including a selection of his paintings of children, read in light of his *The Discourses on Art* and Jean-Jacques Rousseau's *Emile, or On Education.*

Oda Nygaard Nordby

Master Thesis in History of Art

Department of Philosophy, Classics, History of Art and Ideas

UNIVERSITY OF OSLO

Spring 2015

Pictures of Childhood

A close study of Sir Joshua Reynolds's *The Strawberry Girl,* including a selection of his paintings of children, read in light of his *The Discourses on Art* and Jean-Jacques Rousseau's *Emile, or On Education.*

2015

Pictures of Childhood: a close study of Sir Joshua Reynolds's *The Strawberry Girl,* including a selection of his paintings of children, read in light of his *The Discourses on Art* and Jean-Jacques Rousseau's *Emile, or On Education.*

Oda Nygaard Nordby

http://www.duo.uio.no/

Trykk: Reprosentralen, Universitetet i Oslo

Abstract

Pictures of Childhood is a study of Sir Joshua Reynolds's paintings of children in light of Reynolds's *The Discourses on Art,* 1769-1790*,* and Jean-Jacques Rousseau's *Emile, or On Education,* 1762*.* A close reading of *The Discourses on Art* reveals that Reynolds thought art should seek a general truth, and that art should make an impression on the beholder's imagination and feeling. In *Emile,* Rousseau abandons original sin. This led to a perception of childhood as a happy and content phase of life. Furthermore, Rousseau emphasized childhood by letting the child explore the world on its own terms. In this thesis, I will analyse Reynolds's painting *The Strawberry Girl,* 1772-73, as well as a selection of Reynolds's paintings of children. I aim at investigating the relations between *The Discourses on Art* and Reynolds's paintings of children and as a result promote Reynolds as a conveyer of the different aspects and sentiments of childhood. Reynolds and Rousseau both affected their time greatly, and it is likely that their paths have crossed. I therefore explore in what ways Rousseau's writings in *Emile,* knowingly and unknowingly, are present in Reynolds's joyful and tender renderings of children. As a result, I found that Reynolds's artistic development embodies the establishment of the innocent and content child in visual art.

Acknowledges

Upon completion of my master thesis, I wish to thank the following people; supervisor Øivind Storm Bjerke, Bente Larsen and Espen Johnsen, University of Oslo, for helpful feedback and encouragement. Svein Aamold, University of Tromsø, for introducing me to Reynolds, Dr Lucy Davis at The Wallace Collection for taking an interest in my project, and the staff at the University of St Andrews Special Collection for guidance.

Fellow students in Norway and Scotland, my parents for their love and support, and my dear Ole for helping me see solutions when problems occurred.

I hereby present to the Department of Philosophy, Classics, History of Art and Ideas, University of Oslo:

Pictures of Childhood: a close study of Sir Joshua Reynolds's The Strawberry Girl, including a selection of his paintings of children, read in light of his The Discourses on Art and Jean-Jacques Rousseau's Emile, or On Education.

Table of content

1 Introduction

1.1 Presentation

Sir Joshua Reynolds (1723-1792) was a prominent figure in late eighteenth-century London. He was one of the founders, and the first president of The Royal Academy of Arts in London in 1768. He is known for his numerous portraits. In addition, he painted fancy pictures and a limited number of history paintings.[1] His sensitive renderings of children are well known, and this thesis will focus on the fancy picture *The Strawberry Girl,* 1772-73, and a selection of his paintings of children; including fancy pictures and portraits from the 1770s and the 1780s.[2] *The Strawberry Girl* is an ambiguous painting that embodies innocence, modesty and sensuality.[3] In this thesis, I will suggest that the early 1770s paintings are the beginning of an artistic development towards the more innocent renderings of the 1780s with *The Age of Innocence, Master Hare* and *Miss Theophila Gwatkin as Simplicity*.[4]

Reynolds gave lectures to the students at The Royal Academy of Arts almost annually. This resulted in *The Discourses on Art,* which contains both practical advices for art students as well as thoughts on what art should be. Reynolds wanted art to impress imagination and feeling, please the beholder's mind and seek a general truth. I will focus on these parts of the texts, and read Reynolds's paintings of children in light of the philosophies presented here. I will propose that these theories enabled Reynolds to convey an idea of childhood that intrigued the beholder's mind.

[1] The term 'fancy picture' will be further explored in chapter 3, 'Historic background on the fancy picture'.
[2] Although Reynolds painted child portraits and fancy pictures before 1770, his production increased from 1770. This may in itself be a sign of a growing interest in childhood.
[3] Illustration 4 - The Strawberry Girl. When *The Strawberry Girl* is spoken of hereafter, it is illustration 4, The Wallace Collection version of the painting. Illustration 6 is also named The Strawberry Girl. This is the Bowood Estates version, and it will be referred to specifically.
[4] Illustration 21 - The Age of Innocence, Illustration 19 - Master Hare, Illustration 13 - Miss Theophila Gwatkin as Simplicity.

Furthermore, I will suggest that these renderings of childhood coincide with the influential writings of Jean-Jacques Rousseau in *Emile, or On Education,* 1762.[5] In *Emile,* Rousseau writes that God makes children good, and that they are not born in sin. Rousseau further believed that children should learn by their own discovery of the world. This thesis thus aims to explore in what ways Rousseau's writings are present in Reynolds's vivid and varied depictions of children.

1.2 Structure

This thesis is organised in seven chapters, where the first is the introduction and the seventh is the conclusion. Chapters 2-6 each end with a summary and discussion in which I will present and summarise my findings. In the final conclusion in chapter 7, I will analyse and discuss what I have found. Specific paintings have been treated where they are most relevant, in chapters 3, 5 and 6. In the conclusion I will look at the evolvement from the 1770s paintings to the 1780s paintings.

After the introduction, the second chapter begins with a short introduction to Reynolds's life and the founding of The Royal Academy of Arts. The aim is to convey that Reynolds was a man who surrounded himself with intellectuals as well as celebrities. This underlines the hypothesis that Reynolds was aware of Rousseau's writings. An analysis of Reynolds's *The Discourses on Art* increases the understanding of his paintings, and is therefore an important part of the close readings of Reynolds's paintings of children.

Chapter 3 focuses on Reynolds's paintings of children. The chapter will begin with an introduction to the paintings. Historic background on the fancy picture genre follows, as the genre in many ways enabled Reynolds to convey childhood. Following the historic background, Reynolds's use of beggar children in fancy pictures will be discussed. Why he used beggar children for the fancy pictures will be discussed. In order to put the beggar children in perspective Sir William Beechey's *Portrait of Sir Francis Ford's*

[5] Jean-Jacques Rousseau is often spoken of as influential on 18th century ideas on childhood, for example in Anja Müller's book *Framing Childhood in Eighteenth-Century Prints and Periodicals 1689-1789.* Müller writes that Rousseau's publication of *Emile* in 1762 and soon after translation to English has been seen as widely influential on the notion of childhood in England. Still there is little to no research relating Reynolds's paintings of children to Rousseau and *Emile, or On Education.*

Children Giving a Coin to a Beggar Boy, 1793 will be referred to.[6] The painting illustrates the contrast between wealthy and poor children. I will then compare it to Reynolds's *A Beggar Boy and His Sister,* 1775.[7] Reynolds's way with children will also be referred to. Reynolds did not use the beggar children as social commentary, but rather to convey the different sensitivities of children. It is therefore important to understand his use of beggar children in order for the analyses to be as closely connected to Reynolds's time as possible. An analysis of Reynolds's *The Strawberry Girl,* 1772-73, follows. I have treated this painting as the main painting of the thesis, and I have found that its ambiguity epitomises several aspects of childhood as well as relating closely to aspects of *The Discourses on Art.* In addition, Reynolds himself saw the painting as one of his most original pieces.[8] As a painting important to Reynolds, and as it embodies several aspects of the idea of childhood, *The Strawberry Girl* will be referred to in discussions and analyses throughout the thesis. After the section on fancy pictures, selected portraits of children follow. These paintings are vivid renderings of children full of personalities. In relation to *Miss Jane Bowles,* Reynolds's child-friendly way of being will be discussed in order to see how his personality made the children comfortable and therefore enabled him to convey them in their most honest state.[9]

In chapter 4, the paintings of children will be discussed in light of *The Discourses on Art.* The aim is to investigate in what ways the paintings of children convey certain aspects of *The Discourses on Art.* I will focus on how they embrace a general idea of truth and beauty and how they affect feeling and imagination, as Reynolds in *The Discourses on Art* was on a quest for general truth, and as he meant for art to make an impression on the feeling and the imagination. This is closely related to the notion of sentimentality; that art should affect the feelings of the beholder.

Chapter 5 discusses Rousseau's *Emile, or On Education,* as a possible influence on Reynolds's paintings of children. I will account for possible crossings of their paths, and thereafter discuss *Emile* and focus on Rousseau's thoughts on innocence and education on the terms of the child conveyed in the book. As a possible link between Reynolds and Rousseau, I will analyse the portrait of their mutual friend Sir Brooke Boothby by

[6] Illustration 2 - Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy.
[7] Illustration 3 - A Beggar Boy and His Sister.
[8] See chapter 3, "The Strawberry Girl, 1772-73, The Wallace Collection's version".
[9] Illustration 14 - Miss Jane Bowles.

Joseph Wright of Derby, 1781, where Rousseau's ideals are prominent.[10] Thereafter I will read Reynolds's painting of Sir Boothby's daughter, Penelope. A discussion of Reynolds's paintings in light of Rousseau follows.

In the sixth chapter, the sexual connotations present in the fancy pictures will be discussed with the aim of understanding late eighteenth-century views on children and sexuality. I have therefore chosen not to analyse the paintings in light of modern gender research, but rather keep the paintings in their own era and explain the sexual references by sentimentality, education by exploration, and as part of establishing the child's identity. The aspect of moral will also be treated in this section. I will include a reference to Rousseau's views on puberty.

1.3 Material

For this thesis, I have chosen paintings that contribute with interesting elements regarding the ideas of childhood. I have included paintings by other artists that both contrast and match Reynolds's works.

Some of the literature chosen for the thesis has been selected with the aim of understanding Reynolds's paintings in light of the era they were created. I have also used literature from 19th century, such as Charles Robert Leslie's biography on Reynolds and Estelle M. Hurll's book *Child-Life in Art* in order to gain an understanding of the historical research on Reynolds. The foremost researchers on Reynolds today provide up to date research, and they have been included accordingly.

1.3.1 Paintings

The focus of the research has been Reynolds's paintings of children. Related artists and motifs has been part of the preparatory studies and is part of the finished thesis. Reynolds's paintings are mainly located in Britain, but also in the USA, France and other countries in Europe. A large part of the paintings are located at museums and galleries, whilst some are part of private collections. When visiting museums I have focused on London and Edinburgh, and I have visited several museums that display Reynolds's paintings. These include The Wallace Collection, Tate Britain, The National

[10] Illustration 24 - Sir Brooke Boothby

Gallery London, National Portrait Gallery London and National Maritime Museum London, all located in London. In Edinburgh I have visited Scottish National Gallery and Scottish National Portrait Gallery. The museum visits have been important in order to see Reynolds's works in situ. It has given me a greater knowledge of detail in the paintings and a better perspective on their size. I have also given attention to the hanging; which paintings are displayed alongside Reynolds's paintings.[11]

1.3.2 The physical condition of *The Strawberry Girl* and the fancy pictures

Reynolds was experimental in his use of materials, and especially so in the fancy pictures.[12] One of the reasons Reynolds may have been experimental in the fancy pictures was that there was no demanding sitter or commissioner. Due to this; many of the fancy pictures are in a fragile state, and they were risky purchases for those who bought the fancy pictures, like the Duke of Dorset.[13] A recent research project at The Wallace Collection focused on Reynolds's experiments. Only five of the collection's twelve canvases were stable enough for conservation. One of the few fancy pictures included in the exhibition, *The Strawberry Girl,* was not amongst these five paintings. The research project culminated in the exhibition *Joshua Reynolds: Experiments in Paint.* In a review of the exhibition in the Telegraph, critic Richard Dorment writes:

> *I can hardly bear to look at a horrible little painting of a cloyingly sweet faced little girl entitled The Strawberry Girl, where the paint texture and layers of discoloured varnish were flattened during an early re-lining resulting in the ruin we see today.*[14]

Dorment believes the painting to have been damaged during conservations in the 20th century, which made it unfit for restoration today.

The Age of Innocence depicts a little girl sitting on a patch of grass. It is located at Tate Britain, and is normally not on display.[15] *Joshua Reynolds: Experiments in Paint* was a

[11] At The Wallace Collection, *The Strawberry Girl* and *Miss Jane Bowles* is displayed alongside Reynolds's French contemporary, Jean-Baptiste Greuze's fancy pictures.
[12] See chapter 1, "Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century, conference at The Wallace Collection, May 15th, 2015".
[13] Chu, "Experiment, Excess, Patronage: Joshua Reynolds and the 3rd Duke of Dorset".
[14] Dorment, "Joshua Reynolds: Experiments in Paint, The Wallace collection, review: 'illuminates his achievement'".
[15] The Strawberry Girl is currently on display, but some of Reynolds's paintings, such as *Robinetta,* are not due to their fragile state.

rare opportunity to see the painting. Examinations show that *The Age of Innocence* was painted on top of a version of *The Strawberry Girl*, and that the canvas was re-used.[16] The little girl in *The Age of Innocence* is thought to be Miss Theophila Palmer, *The Strawberry Girl* model Theophila Gwatkin's daughter.

The fragile condition of the paintings encourages extracting knowledge and preserving memories. It is especially attractive to study the paintings and their background whilst they are still on display in the art galleries, and part of the museum visitor's surroundings. It will increase knowledge of stories such as that of Theophila Gwatkin and her daughter Theophila Palmer, and how and why the paintings of mother and daughter convey two different expressions.

1.3.3 Literature

Reynolds's *Discourses on Art* and Rousseau's *Emile, or On Education* is part of the thesis. In addition to this, Reynolds's letters has been important in order to understand his life and outlook. The books and research referred to in the next section has been of great help. I would like to highlight David Mannings and Martin Postle's complete catalogue of Reynolds's paintings as a helpful tool.[17] The bibliography contains literature of relevance to this project.[18]

1.3.4 Existing research

Reynolds's students James Northcote and Charles Robert Leslie wrote some the earliest research on Reynolds. Northcote's *The Life of Sir Joshua Reynolds* was published in 1819. Leslie's *Life and Times of Sir Joshua Reynolds* was published in 1865. These books are memoires of their time with the artist, and provide us with knowledge of Reynolds's working methods and his child-friendly personality. Ellis Waterhouse and Ernst Gombrich provided early research on Reynolds. Waterhouse's book *Reynolds*

[16] Postle, "The Age of Innocence" and Hackney, Jones and Townsend, *Paint and purpose: a study of technique in British art*.
[17] David Mannings is a researcher at The University of Aberdeen, Scotland. He has been head of the school of history of art at The University of Aberdeen. Martin Postle is currently Deputy Director of Studies at The Paul Mellon Centre for Studies in British Art, London. He has held several positions in London, amongst them Senior Curator at Tate Britain, and has done extensive research on Reynolds. Paul Mellon Centre: http://www.paul-mellon-centre.ac.uk/about/staff/martin-postle 02.06.15
[18] Several books on portraiture are included, some of which focus on eras other than Georgian London. They have been included due to their useful theories on portraiture.

gives biographical information. Gombrich focused on Reynolds's view and practice of imitation in the article "Reynolds's Theory and Practice of Imitation: Three Ladies Adorning a Term of Hymen", 1942. Imitation is an important part of the step-by-step study Reynolds describes in *The Discourses on Art.*

Collecting information on sitters and subjects has been an important area of research. David Mannings and Martin Postle's catalogue of Reynolds's paintings provides a complete overview of the paintings. In the catalogue, Postle was responsible for the subject pictures, and in 1995, he published the book *Sir Joshua Reynolds: The Subject Pictures,* focusing on the motifs of the subject pictures.[19] In *Sir Joshua Reynolds: The Subject Pictures,* Postle suggests that Reynolds' growing interest in subject pictures was due to a desire to connect the rhetoric of the *Discourses on Art* to his artworks.[20] He does not investigate it further, but it supports my hypothesis of connecting *The Discourses on Art* with Reynolds's paintings of children. Postle wrote several books on Reynolds, some of which discuss how Reynolds promoted celebrities through his fashionable portraits. Director of Studies at The Paul Mellon Centre for Studies in British Art, London, Mark Hallett's book *Reynolds Portraiture in Action* from 2014 is the most recent book publication. It focuses on Reynolds's portraiture and his impact in the London art world in the late eighteenth-century. Hallett's book also underlines the importance of the ideas, feelings and emotions Reynolds's subjects convey, as Hallett wrote that the book

> *"…will take seriously the suggestion that his paintings should be understood as images whose 'animated' subjects act out and express ideas, emotional states and biographical narratives that we, as active, interested and intelligent viewers, are invited to imaginatively reconstruct, meditate upon and empathise with."*[21]

In this thesis I propose that Reynolds's paintings convey the idea of childhood, and I thus believe Hallett's words to be important.

There is not much research on Reynolds in a gender perspective, but Anja Müller discussed his child paintings with a gender perspective in her book *Framing Childhood*

[19] Subject picture is a broader term, of which the fancy picture is a subcategory. Reynolds's subject pictures also include history paintings and paintings with religious motifs.
[20] Postle, *Sir Joshua Reynolds: the subject pictures*.
[21] Hallet, *Reynolds - Portraiture in Action*, p. 18.

in Eighteenth-Century Periodicals and Prints, 1689-1789, 2009.[22] The book also provides good information on the concept of childhood in the eighteenth-century. Müller notes in the book that research on children in literature has been done to a much greater extent than children in visual arts.[23] *Framing Childhood in Eighteenth-Century Periodicals and Prints, 1689-1789* will be referred to, in addition to her book *Fashioning Childhood in the Eighteenth Century: Age and Identity.* As Müller notes, childhood has been studied in relation to literature to a greater extent than in relation to the visual arts. An example is Kimberly Reynolds's studies on children in literature.[24] Her research has relevance for the study of children in the visual arts. Emma Barker provides research on Jean-Baptiste Greuze and childhood.[25] Anita Brookner's book *Greuze: The Rise and Fall of an Eighteenth-Century Phenomenon* from 1972 will also be referred to.[26]

Research on *The Discourses on Art* has been mainly from a literary point of view, such as Robert W. Uphaus's article "The Ideology of Reynolds's Discourses on Art", 1978, and Günter Leypoldt's article "A Neoclassical Dilemma in Sir Joshua Reynolds's Reflections on Art", 1999. *The Discourses on Art* is rarely used for analysing Reynolds's paintings.

Although Reynolds is known for paintings of children full of personality, the research on him as a conveyer of childhood is limited. I therefore wish to explore this. Little research has studied Reynolds paintings in light of his writings, and I want to shed light on the presumably natural connection between an artist's writings and paintings. I will do this by investigating how *The Discourses on Art* enabled him to promote childhood. To go further in depth and argue that Reynolds is a promoter of childhood, I look at another important advocate of childhood in the late eighteenth-century. Rousseau is not often mentioned in connection to Reynolds, but they both affected their time greatly, and their paths may have crossed. I therefore ask; in what ways are Rousseau's writings in *Emile,* knowingly and unknowingly, present in Reynolds's renderings of children?

---

[22] Anja Müller is professor of literature at Freie Universität Berlin, and has in her research had a special focus on children in eighteenth-century art and literature.
[23] Müller, *Framing Childhood in Eighteenth-century English Periodicals and Prints*, 1689-1789, p. 4.
[24] Kimberly Reynolds is professor of Children's Literature at Newcastle University.
[25] Emma Barker is senior lecturer at The Open University, and has also written books on Greuze.
[26] Anita Brookner is an art historian who spent her career as professor at The University of Cambridge and as reader at The Courtauld Institute of Art in London. As well as being an art historian, Brookner has published several novels and received the Man Booker Prize.

1.3.5 Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century, conference at The Wallace Collection, May 15th 2015

The most recent research on Reynolds stands from a four-year research project at The Wallace Collection that started in 2010. It resulted in the exhibition *Reynolds: Experiments in Paint*, spring 2015 and the conference *Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century*, which I attended at The Wallace Collection, May 15th, 2015. The focus of the project, the exhibition and the conference was Reynolds's ways of experimenting with material and techniques, as well as motif and composition. The Wallace Collection and The Paul Mellon Centre for Studies in British Art organized the conference, which included the foremost researches in the field as key speakers. Marcia Pointon, professor Emerita of History of Art at the University of Manchester and Research Fellow at the Courtauld Institute of Art, London, previously conservator at Tate Britain Rica Jones and Deputy Director of Studies at The Paul Mellon Centre for Studies in British Art, Martin Postle were amongst the speakers.

Both conservators and art historians attended the conference, and speakers covered conservation and art historical research. The director of The Paul Mellon Centre, Mark Hallett, and director of The Wallace Collection, Christoph Vogtherr, remarked in the opening speech that conservation and art history are rarely treated in relation to each other. The two directors saw this way of research as a modern way of studying art, and explained that one could benefit from the other, especially in the case of Reynolds, due to his experimental ways.

Of special interest for the thesis were Dr Iris Wien, Technische Universität Berlin and researcher at Tate Britain, John Chu's papers. Chu's paper focused on the Duke of Dorset and his risky purchases of the fancy pictures, amongst them *The Strawberry Girl, Cupid as Link Boy* and *Mercury as Cut Purse.*[27] Iris Wien's topic was the beholder's reactions to Reynolds's fancy pictures, in particular *The Strawberry Girl* and *Boy Holding a Bunch of Grapes.* Wien proposed that the viewer of the ambiguous fancy

[27] Illustration 26 - Cupid as Link Boy, Illustration 27 - Mercury as Cut Purse

pictures with both innocent and sexual connotations was facing a moral dilemma.[28] She compared it to writer Laurence Sterne's famous dictum that a true feeler is reading himself, not the book, when reading sentimental literature.[29]

1.4 Theory and method

When working with this thesis, the paintings have been my starting point. I based the analyses on Erwin Panofsky's iconographical method. I began with a pre-iconographic analysis, before I did an iconographic analysis and at the end an iconological analysis. This has been fruitful, as there is symbolic meaning in some of Reynolds's paintings of children. This way of working also provided me with knowledge of the details in the painting, which was of great consequence for the analyses. I based many of the analyses on the works as I saw them in situ. With paintings I did not have access to or opportunity to see I used printed pictures, mainly in colour, from Mannings and Postle's catalogue. I used a comparative method to compare paintings. I compared Reynolds's paintings with each other and with paintings by other artists. This was an important step in order to see patterns, similarities and differences. I did a close reading of *The Discourses on Art.* Thereafter I read *Emile, or On Education.* With these texts and the analyses of the paintings as a foundation, I did a textual and pictorial comparison. I was interested in knowing whether theories in the texts had been applied in Reynolds's paintings. I have read the literature listed in the bibliography, discussed the project with fellow students and supervisor Øivind Storm Bjerke and made contact with Dr Lucy Davis at The Wallace Collection. She was participating actively in the four-year research project on Reynolds. As I have focused on English art, I chose to write the

[28] Wien, "Character as experiment: Reynold's A Strawberry Girl and his Boy Holding a Bunch of Grapes".

[29] Laurence Sterne (1713-1768) was an Irish-born English author and humourist. He was originally a vicar, serving various places in England. Sterne stayed on and off in London from 1760. He travelled in France with his wife and daughter, which resulted in the book *A Sentimental Journey,* 1768. Before *A Sentimental Journey,* he wrote Tristram Shandy, published in nine volumes between 1759-1767. The book is spoken of a satire upon intellectual pride. *A Sentimental Journey* was so called because the aim of the journey was to make meaningful contact with people he met, rather than to see art and sights in the style of a Grand Tour. The main character Yorick succeeds in making contact with people, but his sentimental meetings are destroyed due to his ego or inappropriate desires and impulses. This is the humoristic element of the novel. *A Sentimental Journey* was widely translated, but in translations it is said to have lost its comedy, and the focus is on its sentimentality; meeting people rather than objects. Outside of England, he was called the 'high priest of sentimentalism'. Sentimentality will be further discussed in chapter 7. Cash, "Laurence Sterne".

thesis in English. After a year of studies in Scotland I felt confident about it, and it was natural as most researchers on Reynolds write in English.

2 Sir Joshua Reynolds and *The Discourses on Art*

2.1 The life of Sir Joshua Reynolds

Samuel Felton wrote in his book *Testimonies to the Genius and Memory of Sir Joshua Reynolds* published after his death in 1792 of Reynolds as a great man *"…which will be mentioned with the highest respect as long as a taste for genius and nature exist."*[30] He describes Reynolds as having a highly cultivated mind and as being famous throughout Europe.[31] Felton's testimony of Reynolds as a highly cultivated man famous throughout Europe underlines the idea of Reynolds being well aware of the late eighteenth-century ideal of childhood, and supports my hypothesis, that Reynolds conveyed it in his art.

Joshua Reynolds (1723-1792) was born in Plympton in Devon as son of the reverend Samuel Reynolds. His father sent him to London at the age of 17 to be an apprentice with painter Thomas Hudson in London.[32] In London, Reynolds lived in a luxurious, elegant square in Westminster, a place that catered for the elitist inhabitants of London.[33] Hudson's studio was located in the same area, as was portraitist Joseph Highmore's home.[34] In addition to Hudson and Highmore, several artists lived in the elegant squares of Westminster, Scottish portrait painter Allan Ramsay amongst them.[35] Reynolds was a celebrity and intellectual in his day. His letters testify of his broad communications, and he often painted his friends and acquaintances.

Reynolds's elaborate funeral procession from The Royal Academy's premises in Somerset House to St Paul's Cathedral witness that he was a celebrity in Georgian London. The shops had closed for the occasion, and the streets were filled with

---

[30] Felton, *Testimonies to the Genius and Memory of Sir Joshua Reynolds*. p. 1.
[31] Ibid., p.1.
[32] Hallett's book *Reynolds Portraiture in Action* gives a thorough description of Joshua's artistic abilities as a child and refers to his father's letters when organizing his son's apprenticeship in London. Hallett, *Reynolds - Portraiture in Action, p.* 25-28.
[33] Ibid., p. 28.
[34] Highmore will be referred to in chapter 3, "Historic background on the fancy picture", as he was one of the earlier fancy picture painters in England.
[35] Hallett, Reynolds - *Portraiture in Action*, p. 30.

people.[36] James Northcote renders how Reynolds's coffin was laid with black velvet, and surrounded by chandeliers the night before the funeral.[37] The newspaper The World reported and described the participants of the procession:

Constables, to clear the way; Two City Marshalls, on horseback; The Lord Mayor's carriage, followed by the two Sheriffs of London, in their carriages; Twelve mourners on horseback, two and two; Two Mutes; The Feathers; THE BODY, in a hearse, drawn by six horses; FORTY MOURNING COACHES, Carrying the Chief Mourner, the Executors, a great number of the Nobility, the Members of the Royal Academy, Antiquarian and Diletanti Societies, with a Mute walking on each side of every carriage. FIFTY-SIX Noblemen and Gentlemens' carriages, the Coachmen and Footmen with black silk hatbands and white gloves.[38]

2.2 The founding of The Royal Academy of Arts

Several smaller organisations, like the Diletanti Society, led towards the founding of The Royal Academy of Arts in London, 1768. Sir Joshua Reynolds was one of the founders of The Royal Academy of Arts in London, and became the first president of the academy in December 1768. The founding of a royal academy of art in England was long anticipated, as France and Italy had had royal academies for more than a century. Académie royal de peinture et de sculpture was founded in France in 1648. England suffered a lack of academic tradition, and as president, Reynolds felt the need to establish an academic culture amongst the academy's artists, which included painters, sculptors and architects.

John Francis Rigaud's group portrait from 1782 of Sir William Chambers, Joseph Wilton and Sir Joshua Reynolds displays the three men in charge of respectively architecture, sculpture and painting at The Royal Academy of Arts.[39] At the left, we see Sir William Chambers with a setsquare. At the right, the president rests his elbow on a portfolio whilst explaining something to Chambers. Behind them, Wilton is holding a

[36] Hallett, *Reynolds - Portraiture in Action*, p. 440.
[37] Ibid., p. 439-440.
[38] The newspaper The World reported from Reynolds's funeral March 2nd, 1792. Cited in Hallett, *Reynolds - Portraiture in Action*, p. 440.
[39] National Portrait Gallery online collections, "Sir William Chambers; Joseph Wilton; Sir Joshua Reynolds - by John Francis Rigaud" and Illustration 1- Sir William Chambers; Joseph Wilton; Sir Joshua Reynolds

mallet, and making a gesture towards a sculpture of Apollo Belvedere. The classicising ideal illustrated by the Apollo Belvedere united the three men, and is symptomatic of the orientation of the newly established academy in need of an academic profile.

2.3 *The Discourses on Art* by Sir Joshua Reynolds

One of the most important arenas where Reynolds could communicate his thoughts, as well as the academic profile of the academy, was *The Discourses on Art*. These were speeches Reynolds gave to the students at the academy. They function both as a handbook for students of art as well as providing philosophies on what art should be and aim for. As president of the Royal Academy of Arts, Reynolds gave in total fifteen discourses on art to the students of the Royal Academy. The discourses were given on the delivery of prices in December every year from 1769 till 1772. Thereafter they were given in December every second year until 1790. In addition, one discourse was held at the opening of the Royal Academy on January 2, 1769, and one at the opening of the academy's new premises on Somerset Place, October 16, 1780. The discourses include a table of contents written by Reynolds himself for the 1798 edition. Editor Malone requested it a few months before Reynolds's last illness.[40] In it, Reynolds describes the content in each discourse. This is helpful to isolate the different aspects of Reynolds's philosophy, as the discourses are not divided by subject matter, but by the date they were given.

In Reynolds's first discourse, given in January 1769, he gives credit to the honourable members of the academy for supporting his thoughts and opinions. He begins with a dedication to the members of the Royal Academy of Arts, where he expresses gratitude for the 1769 publication of Discourse I. He claims it shows their agreement in his thoughts, and shows *"…the united sense of so considerable BODY OF ARTIST."*[41] In the final discourse that Reynolds gave as he was leaving the academy, he says:

"I thought it indispensably necessary well to consider the opinions which were to be given out from this place, and under the sanction of a Royal Academy; I therefore

[40] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 5.
[41] Ibid., p. 5.

examined not only my own opinions, but likewise the opinions of others. I found in the course of this research, many precepts and rules established in our art, which did not seem to me altogether reconcilable with each other, yet each seemed in itself to have the same claim of being supported by truth and nature; and this claim, irreconcilable as they may be thought, they do in reality alike posses."[42]

One may understand that during the course of the discourses, the discourses accommodated different opinions that existed within the academy. Critics have marked upon inconsistent opinions throughout the discourses.[43] This may, to a certain extent, be explained by the president's need to accommodate the views of the whole body of artists in the discourses, not just his own opinions. As Reynolds does not distinguish opinions of particular members, one can argue that the discourses are primarily his own, but acknowledge that the other members, the general ideas prevailing his time and his position as president of The Royal Academy of Arts, influenced him.

The Discourses on Art treat different matters of contemporary value in late eighteenth-century London's art world. Beauty, taste, nature and pleasantness are all treated in the Discourses, as concepts the students need to understand. This section will begin with an explanation of Reynolds's three-step order of study. The three-step study is a method for achieving taste and genius. After explaining the order of study, I will discuss how one can obtain the general idea of perfection, and how it will lead to good taste. The section ends with a discussion of genius and the end of art, before a summary.

2.3.1 Reynolds's order of study

In the second discourse, given in December 1769, Reynolds proposes an order of study that the students must follow in order to possess the power of execution and good taste, which in the end may lead to genius. Firstly, the student needs to learn how to draw and colour. Secondly, he should collect perfect ideas from different masters. One does this by imitating masters, and then identifying that particular master's most perfect traits. When this is done, one achieves a general idea of perfection.

[42] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 268.
[43] Robert R Wark notes in his introduction to *The Discourses on Art* how Roger Fry in the introduction to Fry's early edition of *The Discourses on Art* remarked an inconsistency in the use of the term 'nature'. Reynolds, Sir J and Wark (ed.), *Discourses on Art*.

"Those perfections which lie scattered among various masters, are now united in one general idea, which is henceforth to regulate his taste, and enlarge his imagination."[44]

This general idea of perfection is the key to good taste. In Discourse XIV, Reynolds warns the students against simply copying. You will fall below the master you are copying and

"…become bad copies of good painters, instead of excellent imitators of the great universal truth of things."[45]

Imitating with the aim of finding the most perfect traits expands ones imagination, which is necessary if one wishes to achieve the state of genius. After learning the general idea of perfection, the artist must confide in his own judgment. This is the third level. The artist should no longer compare his work with other artist's work, but rather examine it by the standards of nature. Through his own work, he should correct the flaws of nature. This is the highest level an artist can achieve, and it may be achieved regardless of whether the artist is painting history painting, landscapes, portraits or still-lives.

2.3.2 The great universal truth

The general idea of perfection sought in the second level is similar to or the same as the idea of beauty discussed in Reynolds's third discourse. Beauty is, according to Reynolds, the general idea of something. It may also be seen as the truth, or in other words, the general idea behind the object's physical surface. It is ideal, and it is the excellences behind mere imitation, as Reynolds believes beauty lies within nature. *"This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth."*[46] Beauty lies within nature, and the artist should abstract these ideas. Reynolds refers to the Greek philosophers in order to explain ideal beauty.[47] The Academy's preference for the Classical includes both the Greek notion of ideas as the existence of objects, as well as a preference for Greek sculpture. Greek sculpture is a shortcut for learning how to draw perfect bodies.

---

[44] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 26.
[45] Ibid., p. 261
[46] Ibid., p. 44.
[47] Ibid., p. 42-43.

The painter should furthermore imitate old masters. This is suggested in the second level of the order of study. Old masters preferred by Reynolds include Raphael and Michelangelo, and he regards the Roman and Florentine masters most highly. Venetian, Flemish and Dutch masters, such as Titian and Rembrandt, follow.

2.3.3 Taste

For Reynolds, good taste is present when the painter has rendered, or understood, the great universal truth. The prevailing idea of good taste in the last part of the eighteenth-century was more specific, as history painting was preferred. It was highly regarded within the French and Italian academies. This was also the case in England, but England did not have the academic tradition necessary for the well-educated genre of history painting. The second president of The Royal Academy, Benjamin West (1738-1820), was seen as Britain's most prominent history painter at the time, his most famous painting being *The Death of General Wolfe.*[48] Reynolds himself produced history paintings, but like previous British artists such as Hans Holbein the Younger (1497-1543) and Anthony Van Dyck (1599-1641)[49], he excelled in portraiture. Even though Reynolds did not excel in history painting, he regarded it more highly than portraiture, landscape and still-life painting. History painting was meant to teach the spectator about history and good moral, as history paintings were often painted to someone's advantage. In Britain, history painting conveyed the grandness of the nation, and for Britain, who was one of the leading nations of the eighteenth-century, painting that enhanced the glory of the nation, was thought to possess good taste. In the discourses, Reynolds explains that good taste was not only promoting the grandness and moral of the nation, but also ideal beauty. He saw history painting as sophisticated, fine painting, but he acknowledged that one could excel in all genres, as a history painting that does not please the spectator's senses was to Reynolds inferior to a landscape that has captured the general idea of perfection. Good taste is thus demonstrated when the painter conveys ideal beauty.

[48] The Royal Academy, "Our Story".
[49] Holbein was born in Germany, but lived a large part of his life in England. Van Dyck was born in Antwerp, but he too lived a large part of his life in England.

2.3.4 Genius and the end of art

When reaching the third level of Reynolds's order of study, the student has advanced from comparing his work to older masters, to examine it by the standards of nature and to correct her flaws where necessary. When one does this, one may reach the end of art, which is to produce a pleasing effect upon the mind, described in Discourse XIII. 'End of art' is Reynolds's way of describing the fulfilment of art, or the greatest accomplishment.

"The great end of all those arts is, to make an impression on the imagination and the feeling. The imitation of nature frequently does this. Sometimes it fails, and something else succeeds. I think therefore the true test of all the arts, is not solely whether the production is a true copy of nature, but whether it answers the end of art, which is to produce a pleasing effect upon the mind."[50]

This is closely related to sentimental art, which sought to awaken feelings within the viewer.[51]

The three levels in the order of study provide the student with the tools for obtaining genius. Reynolds believes taste and genius is something one can acquire after years of training. William Blake does not agree. Robert W. Uphaus comments in his 1978 article "The Ideology of Reynolds' Discourses on Art" how William Blake, student at The Royal Academy, opposes to Reynolds's idea of taste and genius being acquired knowledge, rather than intuitive knowledge.[52] Blake says:

"Reynolds Thinks that Man Learns all that he knows. I say on the Contrary that Man Brings All that he has or can have Into the World with him. Man is Born Like a Garden Ready Planted and Sown. This World is too poor to produce one Seed."[53]

Blake is determined that neither he, nor Reynolds, will change their opinions.

"It is not in Terms that Reynolds and I disagree. Two Contrary Opinions can never by any language be made alike. I say, Taste and Genius are Not Teachable or Acquirable, but are born with us. Reynolds says the Contrary."[54]

---

[50] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 241.
[51] Sentimentality is referred to in chapter 7. Writer Laurence Sterne's sentimental literature is referred to in relation to Iris Wien paper, referred to in chapter 1, "Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century, conference at The Wallace Collection, May 15th, 2015".
[52] Uphaus, "The Ideology of Reynold's Discourses on Art", p. 59-73.
[53] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 471.

Reynolds, as president of The Royal Academy of Arts, believed the splendours of art could be taught. The purpose of the academy was to train artists, and it is natural for Reynolds to believe that art can be taught. Blake believes that if you are to be genius, you are born that way. Reynolds believes you can acquire the upmost levels of artistic practice, and Reynolds himself was spoken of as a genius in his time.[55]

2.4 Summary and discussion

To summarise the discourses, they promote the classical ideal Reynolds and The Royal Academy of Arts admired. Greek sculpture and history painting were highly regarded. Through the three-step order of study, Reynolds presented a well-organised way of teaching and learning art, as Reynolds believed that good taste and genius could be taught. To Reynolds, good taste was not only the prevailing history painting promoting the grandness of a nation, but also the ability to see the true beauty behind an object. The true beauty of an object was its essence, or the universal truth of an item. In addition to finding the universal truth, paintings should have a pleasing effect upon the mind. It should impress both feeling and imagination. *The Discourses on Art* was mainly written for students of art, not the observers, but it does tell how art should affect the beholders; make an impression on the feeling and the imagination. It is in many ways a manual for students. They answer questions such as "how can the artist capture and convey the general idea of truth, or an object's general idea?" Imagination is seen as a tool to broaden the student's mind. It is also used in the spectator's perspective, as art should inspire the imagination of the spectator, and have a pleasing effect upon the mind, feeling and imagination.

[54] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 474.
[55] See chapter 2, "The life of Sir Joshua Reynolds".

3 Sir Joshua Reynolds's paintings of children

Reynolds's paintings of children are full of personality. Some of the children are smiling and laughing, and they look content. Others look timid towards the ground. Some are insecure and sad, others confident and thoughtful. The paintings display a whole range of emotion. The different personalities shine through in both fancy pictures and portraits.[56] Fancy pictures are often ambiguous and complex paintings, as Reynolds was at liberty to experiment with them. There was no demanding sitter, as he often used beggar children, who, described by James Northcote, were at Reynolds's disposal.[57] Both the early 1770s fancy pictures with beggar children as models, and the later 1780s fancy pictures are of great interest due to their complexity, symbols and ambiguous character. The portraits of children contribute to the range of emotion Reynolds conveys. They tell stories of Reynolds's way with children. They also present fashionable clothing to a larger extent than in the fancy pictures, especially the earlier ones.

This chapter opens with historic background on the fancy picture genre. It continues with looking at Reynolds's use of beggar children as models. Reynolds painted beggar children, but they were not rendered together with wealthy children. Sir William Beechey's painting *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy,* 1793, illustrates the difference between poor and wealthy children.[58] It thus visualizes the contrast between the beholder of Reynolds's fancy pictures and the children they were looking at. It gives an impression of what the beholder of Reynolds's paintings had to relate to, and thus tells us something of what kind of impression the beggar children painting may have had on the beholder's imagination and feeling. The main section on *The Strawberry Girl* follows. It begins with an analysis of the painting.

---

[56] In Reynolds's day, physiognomy was a popular theory. It claims that a person's personality is visible in his or her facial expressions. Johann Caspar Lavatar's book *Physiognomy* from 1826 witness the interest that grew in the 18th and 18th centuries.

[57] Postle, *Sir Joshua Reynolds: the subject pictures*. p.62, and Northcote and Ward, *Conversation of James Northcote, R. A. with James Ward, on art and artists*, p. 120-121.

[58] See chapter 3, "Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy, Sir William Beechey, 1793".

The model is recognized as Reynolds's niece Miss Theophila Palmer. A section on Reynolds's paintings of her follows, ending with a comparison of *The Strawberry Girl* and *A Girl Reading*.[59] Analyses of selected fancy pictures follow, before a selection of portraits. The chapter ends with a summary and discussion.

3.1 Historic background on the fancy picture

In his book *Sir Joshua Reynolds The Subject Pictures,* Martin Postle describes 'fancy' as something that distinguishes more straightforward depictions of a sitter, 'mere' portraits, from those where an image is enhanced imaginatively by a combination of exotic or historical costume, or by the introduction of allegorical figures.[60] It is not necessarily a representation of a specific person, but rather a personification of a character. The Wallace Collection describes fancy pictures as renderings of children with literary or anecdotal references and sexual connotations.[61] Postle writes that the term 'fancy picture' was a genre in its own right. He distinguishes between fancy pictures and more ambitious subject pictures. He uses 'subject picture' as a broader term, which includes fancy pictures such as *The Strawberry Girl.* The Wallace Collection categorises *The Strawberry Girl* as a fancy picture. An important aspect of subject pictures and fancy pictures is that subject pictures include religious motifs, while the fancy pictures have secular motifs. The fancy picture could be a vignette; a detail extracted from a larger drama, a parodic conceit or a meditation on a commonplace activity, usually involving one or two figures. The subjects could be a child reading, an old beggar, an infant saint, a maid performing domestic duties or an illustration to a light, fictional romance. The fancy picture was popular in the Low Countries during the seventeenth century as an aspect of genre painting. They could often take the form of character studies of carousing musicians, women sewing or children teasing small caged animals. The fancy picture tradition spread to France in the early eighteenth century. Jean-Antoine Watteau (1684-1721) and Jean-Baptiste-Siméon Chardin (1699-1779) began producing fancy pictures. Jean Baptiste Greuze (1725-1805) followed. In England, one can trace the fancy picture to the French Huguenot

[59] Illustration 8 - A Girl Reading.
[60] Postle, *Sir Joshua Reynolds: the subject pictures*, p. 58-60.
[61] The Wallace Collection online, "The Strawberry Girl - Sir Joshua Reynolds".

emigré Phillip Mercier (1689-1760). The first English fancy pictures were engravings by John Faber and Richard Houston. George Vertue described them as follows in 1737:

> *"pieces of some figures of conversation as big as the life: conceited plaisant Fancies and habits: mixed modes really well done- and much approved of"*[62]

Painters Joseph Highmore (1692-1780), Francis Hayman (1708-1776) and Henry Morland (1716/19-1797) were in addition to Reynolds, Thomas Gainsborough (1727-1788) and George Romney (1734-1802) other important British producers of fancy pictures. Reynolds's first fancy picture was *A Boy Reading* from 1747. This painting is very similar to Rembrandt van Rijn's painting *The Artist's Son Titius* from 1655. Reynolds's early fancy pictures have some resemblances to old master's paintings. As discussed in the second chapter, Reynolds saw imitating old masters as a way of broadening one's imagination. Reynolds, together with Highmore, Hayman and Morland, was in debt to Rembrandt and the Dutch such as Frans Hals (1582-1666). *The Strawberry Girl,* for example, is often compared to *Young Girl holding a Medal,* early attribution to Rembrandt.[63] It is similar in composition and colour, but not in content, as *The Strawberry Girl* is a fancy picture, whilst *Young Girl holding a Medal* is more of a portrait. Reynolds was also in debt to Southern painters, such as Guido Reni, Murillo and Correggio. These painters proved especially attractive to the cult of sensibility in France and England.[64] Reynolds often seemed inspired by the chiaroscuro used by Murillo, Correggio and Rembrandt. The colours and style of the chiaroscuro helped him convey the soulfulness that some of his fancy pictures have. *The Strawberry Girl* and *Cupid as Link Boy* are examples of paintings that contain sadness and soulfulness. The range of emotion Reynolds conveyed through the fancy pictures was conveniently achieved by the use of beggar children, whom were less demanding than wealthy children and the parents who commissioned their portraits.

---

[62] Ellis Waterhouse cited in Postle, *Sir Joshua Reynolds: the subject pictures*, p. 60.
[63] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings – text*, p. 564-565
[64] Sensibility is a further development of sentimentality, which is discussed in chapter 7. Sensibility is recognized by a deep sympathy for other people and emotional reactions to the beauty of natural settings, arts and music. Brookner, *Greuze. The Rise and Fall of an Eighteenth-century Phenomenon,* p. 37 and Encyclopædia Britannica, "Sentimental novel".

3.2 Reynolds's use of beggar children as models

From 1770-73, Reynolds' frequently painted young children and beggars. In May 1771, James Northcote entered Reynolds's studio as a pupil. He described how he filled his studio with young beggar children and older beggars. Northcote notes that these models were not treated respectfully, neither by himself nor Reynolds.

The hired models, being dependant people were quiet and gave no trouble. The Prince of Wales one day sent to offer me any of his horses to paint from, but I didn't avail myself to his kindness, for I found I could obtain what I wanted so much more comfortably at a livery stables. Now Sir Joshua felt this same thing strongly, and was for ever painting from beggars, over whom he could have complete command, and leave his mind perfectly at liberty for the purposes of study, Good G-d! how he used to fill his studio with such malkins; you would have been afraid to come near them, and yet from these people he produced his most celebrated pictures. When any of the great people came in, Sir Joshua used to flounce them into the next room until he wanted them again.[65]

Although they were not treated respectfully, Reynolds' told fairy tales to amuse the children. The painting *The Children in the Wood,* 1770, is based on a fairy tale. The two children are drawn from the same model. Northcote explains how Reynolds painted a child who fell asleep during a sitting, first from one angle, and then from another angle. If Reynolds saw an appealing expression and face on a child, he would paint it, and decide later what to use the expression for.

The beggar children were used to convey sentimentality, soulfulness and melancholy. Patricia Crown remarks that children of rank are painted happily, whilst the beggar children are painted with a lonely soulfulness.[66] *Miss Jane Bowles* (1775) is an example of a child of rank painted happily. This painting creates a contrast to the lonely and soulful *The Strawberry Girl*. Crown also notes how children of rank are painted in pastel colours and bright colours. They blossom like horticultural specimens, and display evidence of careful nurturing. The beggar children are painted in fuscous colours.

---

[65] Northcote and Ward. *Conversation of James Northcote, R. A. with James Ward, on art and artists*, p. 120-121.
[66] Postle, *Sir Joshua Reynolds: the subject pictures*. p. 69.

Poor beggar children did not have rich parents wanting their child's portrait, and they were used as models to convey sexuality, soulfulness and sentimentality. As Northcote renders, Reynolds had complete command over the beggar children, and he could experiment as he pleased for the purpose of study. This is different from the portraits, which were often collaborations between sitter and artist.[67] The liberty that came with the beggar children meant that Reynolds could create pieces of high artistic value. For the buyers, this meant a risky trade, as they could buy an original composition, but they may risk that the colours would fade due to the experiments in paint.[68]

Although drawing attention to underprivileged children, Reynolds did not make social commentary when painting fancy pictures. The children was not a political cause, they were hidden away when people of rank came visiting. They were painted because they were cheap, available and did not protest. But even though Reynolds did not aim to comment on society when using beggar children as models, he nevertheless drew attention to a class that nobody spoke for. His paintings created an emotional response. Crown writes:

> *"…begin to locate and define a class of children and an emotional response to that class which had not had conscious configuration before."*[69]

3.2.1 Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy, Sir William Beechey, 1793

Sir William Beechey (1753-1839) was a British painter specializing in portraiture.[70] His *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy,* 1793, gives a relevant description of the plight of beggar children.[71] The painting does this through an explicit impression of the state of the beggar children. It is a large canvas that renders the beggar boy in full, as if it was a full figure adult portrait or a history painting. It increases the impact of the painting. In addition, the painting renders a beggar boy

[67] The Wallace Collection, "Joshua Reynolds: Experiments in Paint".
[68] John Chu discussed the risks of purchasing Reynolds's fancy pictures in his paper. The Duke of Dorset was one of the most avid buyers of Reynolds's fancy pictures. Chu, "Experiment, Excess, Patronage: Joshua Reynolds and the 3rd Duke of Dorset".
[69] Postle, *Sir Joshua Reynolds: the subject pictures*, p. 69.
[70] Sir William Beechey was from 1793 portrait painter to Queen Charlotte. He was knighted in 1798 after painting his most successful painting, depicting King George III and the Prince of Wales. The Oxford Dictionary of Art and Artists, cited in BBC and the Public Catalogue Foundation, "Your Paintings - William Beechey".
[71] Illustration 2 - Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy.

needing and accepting help from wealthy children. The painting thus illustrates the grave contrast between poor and wealthy children.

The painting depicts three children. The youngest children, a boy and a girl, are fashionably dressed and face an older boy who reaches his hand towards the girl who gives him a coin. They are standing in a forest landscape with a large tree behind Sir Ford's children. Dark clouds cover the sky. The little girl is wearing a white dress with a pastel pink sash in the waist. Her hat has a matching ribbon tied under her chin. Her shoes are bright red. Her brother wears a vividly red suit with a white lace collar. His black hat resembles a top hat worn by adults, but it is fitted for the child. It has a large and lush feather. The two children have luxurious and colourful clothes. The beggar boy is poorly dressed. He wears dark brown clothes. His trousers are ripped of at the knees, and his jacket is not properly closed. Its elbows have holes. He does not have a hat like the wealthy children do. In addition to the holed and ripped clothes, his lack of shoes speaks of his poverty. His posture is bad, with his knees bent and his spine curved. A cane hangs on his arm. The look in his eyes is that of despair. His skin is pale, his forehead furrowed and his mouth half open as if he is thirsty. Sir Ford's children watch curiously at the anonymous beggar boy. They do not seem sad, nor frightened and disgusted at the sight of the troubled beggar boy. The little boy has a nonchalant posture, bent at the hip, with his body facing his sister rather than the beggar boy. The girl too, keeps her distance when bending forward to give the beggar boy the coin. They display an indifferent interest in the boy.

The painting depicts the difference between wealthy and poor. The two children, Francis and Mary, are children of Sir Francis Ford who owned a large quantity of land in the West Indies. Sir Francis Ford was a pro-slavery Member of Parliament, and his son was to inherit "*All my lands and slaves for my eldest son Francis Ford at 21"*.[72] Rural poverty and philanthropic kindness was a common theme of the latter third of eighteenth-century British art. These paintings encouraged sympathy and pity, in line with sentimental ideals, and *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy* is meant to convey the wealthy children's charity.[73]

[72] Myrone, "Portrait of Sir Francis Ford's Children Giving a Coin to a Begger Boy".
[73] Sentimentality will be discussed in chapter 7.

Sir Beechey's use of beggar children differs from that of Reynolds. Sir Beechey displays the charity and kindness of the wealthy. Reynolds uses the beggar children for their convenience and for the purpose of artistic study. An example is Reynolds's *A Beggar Boy and His Sister,* presumably painted in 1775, almost twenty years before Sir Beechey's painting. *A Beggar Boy and His Sister* depicts a girl hiding behind her brother's back. The boy has a furrowed forehead and looks at the viewer with tense eyes. His hands are folded, which gives him a look of resign. The boy seems both angry and insecure at once. He is protective of his little sister, who looks timidly towards the viewer. The two children confront the viewer in a manner that Sir Beechey's painting does not. In Sir Beechey's painting, one can look at a scene where wealthy children help a beggar boy. The children relate to the beggar boy, not the spectator. The spectator is simply an observer of a scene. Reynolds's painting lacks the wealthy element, and thus forces the spectator to experience the feelings that arise when facing children in tough situations.[74] It is thus closely related to Reynolds's contemporary Laurence Sterne's words that a true feeler is reading himself, not the book when facing sentimental literature.[75]

3.3 *The Strawberry Girl,* 1772-73, The Wallace Collection's version

The soulful and endearing *The Strawberry Girl* depicts a young girl standing in a landscape.[76] With an intriguing gaze and a slightly tilted head, she looks curiously up at the spectator. Her small size and her upward gazing large eyes underline her young age. Her concealed mouth hides her secrets, and her turban-like headdress and closed bundle on the stomach contributes to the exotic mystery. These are little elements that create a captivating picture.

The little girl wears a light coloured dress that matches the turban-like headdress. Both the dress and the turban have stripes of green in it, creating a contrast to the pale fabric.

---

[74] *A Beggar Boy and His Sister* and a pleasing effect upon mind will be discussed in chapter 4, "Art should affect imagination and feeling and please the mind".
[75] Iris Wien referred to Laurence Sterne during her paper at The Wallace Collection conference. She used it to explain that fancy pictures that display both sexual connotations and innocence provokes a moral dilemma with the viewer. Wien, "Character as experiment: Reynold's A Strawberry Girl and his Boy Holding a Bunch of Grapes".
[76] Illustration 4 - The Strawberry Girl.

Feminine curly hair escapes the headdress and decorates the girl's forehead, which together with the turban and the feminine pale dress with the green decorations gives the impression of her being an older girl trying to look her best. The strawberry girl carries a cone shaped basket filled with strawberries. The apron is folded like a bundle on her stomach, and her hands seem to hold the bundle together, as if she had an abundance of strawberries in her apron. One cannot know what she hides in her apron, but together with the cone shaped basket, it creates a balanced composition. In the late eighteenth-century, collecting fruit symbolized awakening sexuality.[77] Together with the bundle on the stomach filled with strawberries, one may interpret it to meaning abundant fertility.

Strawberry girls and sellers were common in the eighteenth-century. They sold strawberries in the pleasure gardens of London, and several prints of them exist. What they have in common is the cone shaped basket filled with strawberries. They do not wear turban-like headdresses, but some of them are carrying baskets on their heads, like Reynolds's girl is carrying a bundle on her stomach.[78]

The strawberry girl's staring gaze, heart-shaped mouth with red lips and the feminine and exotic appearance contributes to the notion of sexual awakening. At the same time, the light in her large brown eyes and her soft rosy cheeks are those of a healthy, innocent child who has been playing outdoors. The girl fills most of the painting, as if it were one of the grand manner style portraits Reynolds was famous for. The girl is placed slightly to the left of the centre, revealing the background rocky nature. Background nature is a feature of the grand manner style portrait, as well as common in the paintings of children. The likeness to the grand manner style composition gives the painting a portrait-like character. The painting is filled with circular and round shapes that enhance the childish body of the girl. She has chubby cheeks and a circular shaped bundle on her stomach. Her headdress is round and her shoulders are not sharp, but rather round like a plump child. So are her hands.

Anja Müller describes how the child's body has certain lacks. She lists small size, different anatomical proportions, lack of speech and physical strength, high infant mortality in the eighteenth-century, need for toilet training and for a special diet. At the

[77] The Wallace Collection online, "The Strawberry Girl - Sir Joshua Reynolds".
[78] Illustration 5 - Strawberrys, Scarlet Strawberrys.

same time, she describes the child's body as a symbol of growth and future potential.[79] Reynolds renders in *The Strawberry Girl* a girl who is advancing from the lacking body of the child to fulfil the potential of growth and development.

The Strawberry Girl displays both evidence of a little girl and a grown up, fertile woman. Her age is hard to determine. Through the fertility symbols and the girl's direct and intriguing, but also insecure, gaze, one may interpret that Reynolds renders the sexual awakening of a child. Through a complex and ambiguous expression, the painting symbolizes the transformation from innocent childhood to a possibly prosperous future. Reynolds's student James Northcote recalls Reynolds's words about the soulful painting:

> *'The picture of a little strawberry girl, with a kind of turban on her head, was painted about this time, and he considered it one of his best works; observing, that no man ever could produce more than about half-a-dozen really original works in his life, "and that picture," he added, "is one of mine"'.*[80]

Reynolds often painted simultaneously on several versions of a painting, and of *The Strawberry Girl* there are three known versions in addition to a large number of engravings by later artists.[81] One of the *Strawberry Girl* paintings was painted over by Reynolds, and is today *The Age of Innocence.* This is referred to in the introduction of the thesis. The other known version is located at the Trustees of The Bowood Estates[82]. Martin Postle notes in the catalogue of Reynolds's paintings that it may be a different model in the Bowood Estates. The biggest difference of the composition is that the Bowood Estates painting has a different dress; she has a red skirt and a scarf rather than a turban on her head. The tassels of the scarf cover her forehead, and there is no hair visible as opposed to the Wallace Collection version.

3.3.1 Identification of the model

Part of *The Strawberry Girl*'s complexity is its portrait-like character. In addition to the portrait-like grand manner style format, the model may be identified as Reynolds's niece, Miss Theophila Palmer (1757-1848). The identification of the model as

[79] Müller, *Framing Childhood in Eighteenth-century English Periodicals and Prints, 1689-1789*, p. 19.
[80] Northcote, *The Life of Sir Joshua Reynolds*, p. 7.
[81] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings – text*, p. 564.
[82] Illustration 6 - The Strawberry Girl.

Reynolds's niece contributes to the disturbing feeling the spectator may receive when contemplating the little girl whose age is hard to determine, and whose awakening sexuality is rendered. A painting easily compared to *The Strawberry Girl* is *Cupid as a Link Boy.* Here a beggar child is used as a model. In both paintings, the child is used to convey sexuality, sentimentality and soulfulness, but in *The Strawberry Girl,* the child is not a beggar child, she is said to be Reynolds's niece. She worked as a housemaid in Reynolds's home. Reynolds painted his niece several times, both as a child and as a grown up. Most of these paintings are fancy pictures, but in presumably 1767, he painted her portrait.[83] The portrait has strong similarities with *The Strawberry Girl,* and as Miss Palmer was too old to be the model of *The Strawberry Girl* in 1772-73, it is likely that *The Strawberry Girl* is based on the portrait painted five years earlier. The two girls have the same forward bent careful and protective posture. Their faces have similar features; the eyes are big and the nose is small, not dominating the face. The cheeks are solid and the mouth small. The two girls are wearing similar dresses, but in the portrait the dress might be more expensive. The strawberry girl is wearing a turban, whilst Theophila does not wear a headdress. Theophila is wearing a muffe, whilst *The Strawberry Girl* holds a basket and an apron filled with strawberries. The apron and the muffe create a similar composition. The expression of the girls is also slightly different. *The Strawberry Girl* is insecure and protective, but at the same time curious. In the portrait, Theophila Palmer is not uncomfortable. She has a little smile and her eyes are trustful and content rather than insecure and curious. The portrait lacks the ambiguity between innocence and sexual awakening *The Strawberry Girl* has.

Reynolds was fond of Theophila and favoured her over her sister Mary. A letter he wrote to her on August 12, 1777 says

"My Dear Offee… nor a great professor of love and affection, and therefore I never told you how much I loved you (deletion) <for fear you should> grow saucy upon it. I have got a Ring and a Bracelet of my own Picture, dont tell your sister that I have given you your choice…And remain Dear Offee, Your affectionate Uncle, JReynolds"[84]

Even though the model of *The Strawberry Girl* can be identified, that does not necessarily make it qualify as a portrait. There is an engraving by Samuel Cousins after

[83] Illustration 7 - Theophila Palmer.
[84] Reynolds, Sir J, Ingamells and Edgcumbe (ed.), *The Letters of Sir Joshua Reynolds*. p. 68.

Joshua Reynolds published in 1873.[85] The engraving is entitled *Theophila Gwatkin (nee Palmer) ('The Strawberry Girl').* The engraving is done after *The Strawberry Girl* in The Wallace Collection. An engraving with a title that includes Theophila's name and "The Strawberry Girl" challenges the categorisation of *The Strawberry Girl* as a fancy picture. *The Strawberry Girl* is a subject picture, but its composition is likely to be based on the portrait of Theophila Palmer. This may explain the title of Cousin's engraving. Reynolds himself saw *The Strawberry Girl* as a fancy picture. Except for the portrait, he did not consider the pictures of Theophila as portraits. Maria Edgeworth, a friend of Theophila's in adulthood, reminisced:

"He painted Mrs. Gwatkin (née Palmer) seven times. "But don't be vain, my dear, I only use your head as I would that of any beggar- as a good practice.""[86]

3.3.2 *The Strawberry Girl* and *A Girl Reading*

A Girl Reading is an example of how Reynolds did not mean to paint portraits of Offee. *A Girl Reading* was painted in 1771, a year or two before *The Strawberry Girl*.[87] Theophila was 14 years old. Tom Taylor observed at the time:

'Miss Offy, now about 14, was highly offended by the title of the picture in the catalogue. "I think," she said, "they might have put 'A Young Lady'"'.[88]

An explanation of the title may be that Theophila is reading one of the key texts of sensibility, *Clarissa Harlowe* by Samuel Richardson. The picture is hence a representation of how sensibility enters the consciousness through the self-educative act of reading, rather than a picture of a young lady.[89] The difference between *A Girl Reading* and *The Strawberry Girl* is that *A Girl Reading* is a picture of a girl in the act of reading, whilst *The Strawberry Girl* is a based on a portrait. It is not based on a real life figure, and the girl is not painted as herself, but in the role of a strawberry girl. The similarity between the two pictures is that both girls are learning something. *A Girl Reading* depicts a girl learning sensibility through reading. *The Strawberry Girl*

[85] National Portrait Gallery online collections, "Theophilia Gwatkin (née Palmer) ('The Strawberry Girl')".
[86] Edgeworth and Barry (ed.). *Maria Edgeworth: Chosen Letters*, p. 380.
[87] Illustration 8 - A Girl Reading.
[88] Leslie and Taylor, *Life and Times of Sir Joshua Reynolds: with notices of some of his contemporaries*, p. 400.
[89] Postle, *Sir Joshua Reynolds: the subject pictures*, p. 77.

conveys the sexual awakening of a child. They are more than simple portraits, painted versions of specific persons. *A Girl Reading* is the picture of a girl learning. In *The Strawberry Girl,* the girl has the character of a strawberry girl and is learning about sexuality whilst in character. In other words, *The Strawberry Girl* renders both theatricality and education. I believe this, to Reynolds, made the painting original.

3.4 *Robinetta*, 1786

Robinetta renders a flirtatious girl in charge of her bird and her viewer.[90] The redheaded girl looks directly at the observer. Her left arm is resting on a birdcage, whilst her right hand feeds a bird on her shoulder. The neckline and arms of the lavish robe are decorated with gold. A broad waistband creates depth. In her warm red hair, there is a luxurious hair decoration. Her knee, torso and left arm creates a circular movement in the painting. The movement is not enclosed, and it invites the viewer in. She is facing us, and with the left arm resting on the birdcage the girl seems open and welcoming. The background has a large tree, and a small opening to the left. In addition to her open body posture, she has a captivating and intriguing gaze. She is feeding the bird without looking at it, and there is no need to put the bird in the cage. The girl is in charge of the bird. She conveys this to the viewer, and by the luxurious dress and captivating gaze, it is almost as if she is in control of the observer as well. Like the girl in *The Strawberry Girl,* she is more of a miniature of a grown woman, than a little child.

Reynolds referred to the painting as "Robin Redbreast".[91] It may indicate that the bird is a robin with a red breast. This may also explain the current title of the painting. In Postle and Mannings's catalogue of Reynolds's painting, *Robinetta* is named *Lesbia.* The catalogue includes a painting called *Robinetta,* but although similar in composition to *Lesbia,* it is different. *Lesbia,* or *Robinetta*, was, like *Cupid as Link Boy* and *Mercury as Cut Purse,* bought by the Duke of Dorset.[92] *Robinetta* is located at Tate Britain, but is not on display.[93]

[90] Illustration 9 - Robinetta.
[91] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 558.
[92] Penny, *Reynolds*, p. 265.
[93] See chapter 1; "The physical condition of *The Strawberry Girl* and the fancy pictures".

3.5 *Muscipula,* presumably 1785

A smiling little girl holds a mousetrap with a mouse in it, whilst a very curious cat stretches towards the trap. The little girl has bright, open eyes with a playful, trustful and warm expression. Behind the girl is a window that exposes a small cottage, some trees and a cloudy sky. The countryside seems quiet and peaceful, a slight contrast to the excitement the mousetrap and the cat brings.

Reynolds referred to *Muscipula* as *Girl with a Mousetrap.*[94] The title *Muscipula* comes from an engraving by John Jones from 1786. "Muscipula" derives from Latin "muscipulum", meaning 'mousetrap'.[95]

As opposed to *Robinetta, Muscipula* is a playful painting. Where *Robinetta* is in charge of the situation in a sensual way, *Muscipula* is in charge of the situation in a playful way, as a child who does not have a care in the world. Whilst the girl in *Robinetta* is a miniature of a sensual grown woman, the girl in *Muscipula* is a child. Although the girl in *Muscipula* is child-like, there is an amorous connotation. In the catalogue of Reynolds's paintings, Postle refers to Dutch painting and literature to explain the sensual connotation: "…as the mouse sacrifices its life for treats, the man pays for stolen kisses with his heart."[96] Hence, the trap signifies payment for being too indulgent.

The fancy picture genre enabled symbols and allusions, and made these the main components; more important than the person painted. For *The Strawberry Girl,* it means that the transition from innocence to sexual awakening is the main component in the composition. The genre enabled Reynolds to convey this transition without references to a specific person. Through *Robinetta* and *Muscipula,* Reynolds conveys allegories of sensuality, or love.

[94] Illustration 10 - Muscipula.
[95] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*. p. 545.
[96] Ibid., p. 545.

3.6 *Miss Theophila Gwatkin as Simplicity*, 1785

A little girl with a lurking smile on her face sits beneath a tree.[97] Her body is facing the observer, but her head is painted in profile. She wears a flowing, light coloured dress with a green sash in the waist. Her matching hat is decorated with lace and a green bow on the front. Underneath it, strawberry blonde curls appear. A little flower lies in the girl's lap. The large background tree creates a comforting backdrop for the girl, but it also gives an idea of the grand forest. Although the proportions of the painting are almost a grand manner style, with the girl larger than she may be in reality, she seems small in front of the large tree. It underlines the importance of nature. So does Miss Gwatkin facing an opening in the forest. On her right side, flowers lay on the ground, like on her lap. In the opening, one sees light, trees and grass. It is as if Miss Gwatkin's turn towards the opening indicates her inclusion in the forest. So does the flowers decorating both the ground and Miss Gwatkin's lap. With a little smile, Miss Theophila seems playful, happy and content situated in nature.

Miss Theophila Gwatkin (1782-1844) was Joshua Reynolds's great-niece, daughter of Theophila Palmer and Robert Gwatkin. She was three years old when the picture was painted. Miss Gwatkin married in India, 20 Jan. 1816, to Robert Lowther of the Indian Civil Service. She is thus sometimes referred to as Mrs Lowther.[98] In Postle and Manning's catalogue of Reynolds's paintings, *Miss Theophila Gwatkin as Simplicity* is categorized as a portrait. It was not uncommon to paint a portrait of someone as an allegory. Here Miss Theophila Gwatkin is rendered as the simplicity of childhood.

3.7 *Miss Jane Bowles*, presumably 1775

"But his pictures fade." "No matter, take the chance; even a faded picture from Reynolds will be the finest thing you can have. Ask him to dine with you,- and let him become acquainted with her."[99]

[97] Illustration 13 - Miss Theophila Gwatkin as Simplicity.
[98] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*. p. 230.
[99] Leslie and Taylor, *Life and Times of Sir Joshua Reynolds: with notices of some of his contemporaries*, p. 134.

This was how Sir George Beaumont advised Miss Jane Bowles's parents to choose Reynolds for their daughter's portrait instead of portrait painter George Romney (1734-1802), whom they originally wanted. The little girl's parents were concerned because Reynolds's paintings sometimes faded due to his experimental painting techniques. They still chose Reynolds to portray their daughter, and today, the painting is much less faded than for example *The Strawberry Girl.*[100] Sir George Beaumont's story is rendered in Charles Robert Leslie and Tom Taylor's *Life and Times of Sir Joshua Reynolds: with notices of some of his contemporaries.* The story also confirms Reynolds's popularity amongst children. The family dined with Reynolds, and during dessert, little Miss Jane Bowles was placed next to the artist.

"…he amused her so much with stories and tricks that she thought him the most charming man in the world. He made her look at something distant from the table and stole her plate; then he pretended to look for it, then contrived it should come back to her without her knowing how. The next day she was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he caught at once and never lost; and the affair turned out every way happily, for the picture did not fade, and has till now escaped alike the inflictions of time or of the ignorant of cleaners."[101][102]

This quote explains the sweet smile and trustful eyes of Miss Jane Bowles Reynolds caught during the sitting.

She sits content beneath some trees. A glimpse of sun to her right brings attention to the background nature. Miss Bowles has a dog, which she is happily clinging to her chest, so much so, that the dog seems slightly uncomfortable. She has a luxurious dress, white, and trimmed with gold. The luxurious expression is enforced by a blue silk overskirt with pink, green and grey nuances. A ribbon with similar colours decorates her brown hair. The vivid colours of her dress match her bright blue eyes that look confidently towards the viewer. She seems content, happy and trustful.

Sir George Beaumont told the story of how Reynolds made her feel comfortable, and her trustful eyes tell the same story. They have a warm expression. John Ingamells said

[100] Dr Lucy Davis at The Wallace Collection informed me during conversation that *Miss Jane Bowles* was stable enough for conservation, and was attended to during the research project at The Wallace Collection. Illustration 14 - Miss Jane Bowles.
[101] Leslie and Taylor, *Life and Times of Sir Joshua Reynolds*: *with notices of some of his contemporaries*, p. 134-135.
[102] John Ingamells says the diaries of Miss Jane's father, Oldfield Bowles, gives a different account than Sir George Beaumont. Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 102.

Miss Jane Bowles had a sensibilité similar to that of Greuze. The lively pastel colours and openness in the eyes contributes to an expression like the open and warm expression in Greuze's painting *The Listening Girl,* 1780s.[103] They both display a warm, childish expression, but a comparison between the two underlines the innocence of Reynolds's portrait. *The Listening Girl* is a fancy picture, and her warmth is sensual, and more adult than that of *Miss Jane Bowles. The Listening Girl's* childish innocence is disturbed by her exposed breast and parted, red lips. With a happy, honest and content expression, I find that *Miss Jane Bowles* conveys an innocent and happy childhood.

Miss Jane Bowles was the eldest daughter of Oldfield Bowles of North Aston and his second wife, daughter of Sir Abraham Elton. Oldfield Bowles was an amateur painter and musician, and a friend of Reynolds.[104]

3.8 *Lady Caroline Howard*, presumably 1778

In an open landscape, a young girl sits relaxed.[105] She is painted in three-quarter profile, placed in the lower part of the painting. Behind her is a blue, but cloudy sky. She is picking roses from a large vase to her right. The large vase with roses, the flowers to the girl's left and the background grass may indicate that she sits in a garden. She is dressed in a white muslin dress that flows around her lap. A bright blue silk sash decorates her waist. On top of the dress, she wears a black silk mantle lined with white satin and edged with black lace. She also wears a white net and lace cap formed like a turban slightly similar to the one the strawberry girl wears. Brown hair is visible underneath the cap. Her skin is pale with rosy cheeks and mouth. Lady Caroline Howard seems thoughtful, quiet and serious. Roses were seen as emblems of Venus, goddess of love, and may promise the beauty and grace of Lady Caroline as an adult. She was at the time of the painting seven years old. That the rose she is picking is in bloom may refer to her youth.[106]

Lady Caroline Isabella Howard (1771-1848) was the daughter of Frederick, 5th Earl of Carlisle, and Margaret Leveson, daughter of the 1st Marquess of Stafford. Lady Caroline

[103] Illustration 15 - The Listening Girl.
[104] The Wallace Collection online, "Miss Jane Bowles - Joshua Reynolds".
[105] Illustration 16 - Lady Caroline Howard.
[106] National Gallery of Art, Washington, "Lady Caroline Howard".

Howard married John Campbell 27 July 1789, and later Baron Crawdor. She had a son with Baron Crawdor, who became 1st Earl Crawdor. The portrait of little Lady Caroline Howard is at the bottom right inscribed "Lady Caroline Howard, Lady Crawdor".[107] The inscription must have been done at a later stage. The portrait of the thoughtful Lady Caroline was not well received by everyone. A critic in the St James Chronicle wrote May 4th, 1779, that due to her posture, the little girl seems too occupied with the roses. The critic called her an "unpleasing figure".[108] This may be due to the composition or to the preoccupation with the symbolic roses. In the eighteenth century there was a focus on the potential of the child, and this painting has allusions to the future of the wealthy child; luxuriously dressed seated in a garden picking roses.

3.9 *Master Crewe as Henry VIII*, presumably 1775

The painting is a playful full figure depiction of a little Master Crewe wearing the lush costume of Henry VIII.[109] The costume consists of a golden dress and a red and black cape, white stockings with a golden lining, a hat with feathers and a large necklace with jewels. A small knife or dagger hangs from his waist, and he holds a roll of parchment in his right hand. Master Crewe is facing the spectator in a frontal position with his feet wide apart.

The dress and posture is very similar, if not identical, to Hans Holbein's mural from 1537, depicting Henry VIII in full figure, his wife Jane Seymor and Henry VIII's parents Henry VII and Elizabeth of York.[110] In the catalogue of Reynolds's paintings one can read that Henry VIII was a favourite historical character in the 18th century, and was a popular costume at masquerades.[111]

Two small dogs are playing at his feet. One is sniffing at Master Crewe's leg, and the other is washing himself. A little smile lurks on the master's face. His eyes are playful and curious, his cheeks blushed and his hair is untidy as if he has been playing outdoors. The little dogs playing, Master Crewe's smile, eyes, blushed cheeks and untidy hair

[107] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 265.
[108] Ibid., p. 265.
[109] Illustration 17 - Master Crewe as Henry VIII.
[110] Illustration 18 - Portrait of Henry VIII and family.
[111] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 153.

exude happiness and playfulness. It underlines his identity as a child, and the painting becomes more than an allusion of the boy's future potential. It not only renders the potential of the child, it confirms what he is now; a child.

Reynolds's contemporary; author and art historian Horace Walpole (1717-1797) saw the childishness as slightly more satirical, and said the following of the painting:

> *Is not there humour and satire in SIR JOSHUA'S reducing Holbein's swaggering and colossal haughtiness of Henry VIII to the boyish JOLLITY of Master Crewe?*[112]

Walpole describes it as reducing the figure of Henry VIII with a childish expression. One may here note that Holbein's depictions of Henry VIII have often been interpreted as propaganda.[113] The painting may be satirical, but at the same time, it is simply a little boy playing dress-up in a popular costume. It is similar to the portrait of Miss Penelope Boothby who looks as if she is playing dress-up with her older sister or mother's clothes.[114] As with *Penelope Boothby,* the large clothes enhance the state and size of the child, and therefore childhood.

Master John Crewe was the only son of John Crewe, who later became 1st Baron Crewe, and his wife Frances Greville. He married Henrietta May 5th, 1807, daughter of George Walker-Hungerford. John Crewe succeeded his father and became 2nd Baron Crewe in 1829.[115] A price of 100 guineas was paid for the painting. This was an unusually high price for a painting of this size in 1775.[116]

3.10 *Master Hare*, Francis George Hare, 1788

Francis George Hare, 1786-1842, was the eldest son of Francis Hare Naylor of Hurstmonceaux and his wife Georgiana. There exist two versions of *Master Hare,* both

[112] Tate Britain online, "Joshua Reynolds: The Creation of Celebrity".
[113] Holbein's depictions of Henry VIII were often referred to as propaganda in a course entitled Holbein, Rubens, Van Dyck: Art and Diplomacy at the English Courts, which I attended at The University of Aberdeen with Dr. Helen Pierce, Spring 2012.
[114] Illustration 25 - Penelope Boothby.
[115] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 153.
[116] Ibid., p. 153.

painted in 1788. One is in a private collection, whilst the other one is at The Louvre in Paris.[117] David Mannings assumes that the private collection painting was the first one:

"The vigorous handling of this picture, so much livelier than the Louvre version, and the presence of the robin, which makes good sense in terms of the whole invention, suggest that this is probably the first version of the composition."[118]

As Mannings remarks, the private collection painting has stronger colour and a more defined form. It also has the presence of a robin, which The Louvre version does not. The robin is perched on the little boy's outstretched finger. The two-year-old little boy sits in profile beneath a tree whose trunk and branches are covered with dark green leaves. The large tree frames the picture, and creates together with the fields and the trees at Master Hare's right a symmetrical composition. In The Louvre version of the painting, one may believe that Master Hare is pointing playfully towards an object outside the picture frame. But compared with the private collection painting, it is natural to assume that the function of Master Hare's outstretched finger is not to point at something, but rather to hold a robin, which he does in the private collection piece. One may therefore assume that a robin was supposed to sit on the child's finger. As Mannings notes in the above quote, it makes sense in terms of the composition. The painting has a playful expression with blushed cheeks, and a lurking little smile that may have been promoted by the presence of the robin.

Anja Müller discusses in *Framing Childhood in Eighteenth-century English Periodicals and Prints, 1689-1789* the Louvre version of *Master Hare* without a reference to the private collection painting. Without referring to the private collection painting, she does not rely on the robin to explain the boy's posture. Rather, she explains it in terms of gender with a reference to what she calls a feminine posture in *The Age of Innocence.*

"The commanding gesture of little Master Hare in Reynolds's painting thus renders this child as equally unambiguously a boy as the child in The Age of Innocence is clearly recognizable as a girl by her posture."[119]

When reading *Master Hare* in light of Rousseau's *Emile,* one would not interpret the postures as feminine or masculine, as Rousseau believes there is no need to differentiate

[117] Illustration 19 - Master Hare. The Louvre version is here used as illustration, as the only pictures that exist of the private collection piece is too dark for printing.
[118] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 242.
[119] Müller, *Framing Childhood in Eighteenth-century English Periodicals and Prints*, *1689-1789*, p. 47.

the genders before puberty. That Master Hare is wearing a dress underlines this, as it was common for small children to wear dresses regardless of their gender.[120]

Although Müller does not do it, one may compare the painting to the earlier *Saint John the Baptist in the Wilderness,* 1766. John the Baptist sits half naked on a rock in the forest with legs spread, one arm pointing towards the sky, mouth shaped as if he is shouting and eyes directed straight at the observer. Where Saint John the Baptist appears to be communicating loudly with the observer, Master Hare leads a playful, but more sensitive and delicate communication with the robin. I believe this comparison illustrates that Master Hare has a sensitive rather than a commanding character.

Reynolds was known for developing similar, or the same subject simultaneously. At the point where one of the paintings was more successful, he would focus on that one. James Northcote recalls Reynolds's thoughts on the subject of improvement:

"The picture was exhibited and repeated by him several times; not so much for the sake of profit, as for that of improvement: for he always advised, as a good mode of study, that a painter should have two pictures in hand of precisely the same subject and design, and should work on them alternately; by which means, if chance produced a lucky hit, as it often does, then, instead of working upon the same piece, and perhaps by that means destroy that beauty which chance had given, he should go to the other and improve upon that. Then return again to the first picture, which he might work upon without any fear of obliterating the excellence which chance had given it, having transposed it to the other."[121]

It is therefore plausible that Reynolds worked simultaneously at the two paintings, but when the private collection piece turned out better he focused more on that one, and only put the finishing touches with the robin on this painting. The stronger colours and form in the private collection piece also confirms this. I hence suggest that the posture of Master Hare is the result of Reynolds's preference for the private collection piece, rather than an expression of masculine body postures.

Master Hare wears a white muslin dress or frock with a mauve or dark brown sash that keeps the dress together. It is almost falling of the child's shoulder, as if he has been playing. His hair is curly and red, and tousled after playing. Aileen Ribeiro remarks in Nicholas Penny's book *Reynolds* that Master Hare's costume is similar to that worn by

[120] See chapter 5, "Fashion and Clothing" and Aileen Ribeiro's comments later in this analysis.
[121] The picture in question is *The Strawberry Girl.* Northcote, *The Life of Sir Joshua Reynolds,* p. 7.

small girls, and that boys were generally not put into breeches until they were about three or four years old, and sometimes up till the age of seven.[122] It confirms that dresses were common clothing for small boys.

The playful expression brought on by the presence of the robin, the dress falling of his shoulder and the untidy hair promotes childhood, in that it does no attempt to hide the playfulness, it rather enhances it.

3.11 Summary and discussion

Both portraits and fancy pictures depict people. The difference is the role of the person depicted. In a portrait he or she is a sitter, whilst in a fancy picture the person rendered is a model. The most important feature of a portrait is to convey the identity of the sitter. In fancy pictures, the main focus is the allegories, references and fancies; what makes them more than a 'mere' portrait. The model may be anonymous; he or she is simply a tool for conveying something. Through the allegories and stories, fancy pictures provoke feelings within the viewer, and their audience is larger than the portraits. The portraits are to a larger extent meant for the private sphere, as they have more relevance to those who know the sitter. The happiness of *Miss Jane Bowles* is related to the girl depicted. In *A Beggar Boy and His Sister,* the sadness and anger is that of beggar children, not that of two specific persons. What is common is that both fancy pictures and portraits render the emotions and sensitivities of children. Reynolds's paintings are honest renderings of the life of children, and they depict a great range of expression, emotion and situation of life.[123]

[122] Penny, *Reynolds*, p. 318.
[123] See chapters 5 and 6 for more analyses to support the hypothesis that the paintings render a great range of emotion.

4 Sir Joshua Reynolds's paintings of children in light of *The Discourses on Art*

Reynolds's *The Discourses on Art* explains how art should be taught, and what art should be and aim for. This chapter will focus on Reynolds's views on art and how these views manifest themselves in his paintings of children. The goal is to gain greater knowledge and understanding of the paintings, and create a strong foundation for reading Reynolds's art in light of the influential writings of Rousseau in the following chapter. In *The Discourses on Art,* Reynolds describes how the artist should search for the general truth of an object. I will investigate how he renders the general truth and idea of childhood through his vivid and varied paintings of children. General truth includes ideal beauty. A way to convey ideal beauty is to downplay individual likeness. I then ask; can ideal beauty exist in a portrait if one has to downplay the individual likeness? I will discuss how the fancy pictures convey an enclosed story and hence creates an independent universe. Ending the chapter art's ability to intrigue the beholder's mind and feeling will be discussed. Whether the beggar children could produce a pleasing effect upon the mind will also be discussed.

4.1 The idea of childhood

Reynolds wrote in the discourses that he sought a general idea. Through conveying different aspects of childhood and the different personalities of the child, one may argue that he conveys the essence, or idea of childhood.

The Strawberry Girl and *Cupid as Link Boy* accounts for similar aspects of late eighteenth-century childhood in London. The linkboys may have accompanied people home after a visit in the pleasure garden where the strawberry girls worked. Linkboys and strawberry girls were poor children who saw the darker sides of life. As opposed to the beggar children in the fancy pictures, the children portrayed by Reynolds were privileged. They had mostly wealthy parents who paid to have their child painted in a

beautiful, fashionable manner. Reynolds was one of the most fashionable painters in his day. He painted high-ranking military men like Commodore Augustus Keppel, celebrity actresses like Kitty Fischer and Nelly O'Brien and intellectuals like Dr Samuel Johnson and Edmund Burke. When having a child portrayed by Reynolds, the parents established themselves as fashionable people. Reynolds's child portraits were as fashionable as his adult portraits, as the eighteenth-century brought increasing attention on the free and natural childhood. The beggar children and the wealthy children thus convey different aspects of childhood in late eighteenth-century London.

Reynolds's paintings of children are full of personality and emotion. When Reynolds saw an appealing expression on a child's face, he felt the need to capture it. The paintings of children show different facial expressions, from sadness and insecurity to joy and contentment. The painting *A Child's portrait in different views "Angel's Head"'* 1786-87 illustrates different expressions and angles of a child. There are several stories of how Reynolds entertained the children. He made them feel comfortable, which gave them a natural behaviour. *The Children in the Wood* and *Miss Jane Bowles* both tell the story of Reynolds's way with children. Some of the paintings, such as *The Strawberry Girl* and *Miss Jane Bowles,* have a sensibility to them, whilst others, such as *Robinetta,* are more direct. From the serious and thoughtful *Lady Caroline Howard* to the sensible *Miss Jane Bowles* and *The Strawberry Girl,* the child pictures convey children's different personalities. I believe the essence of childhood to be captured through this diversity.

In 1895, Estelle M. Hurll, wrote in *Child-life in Art* that Reynolds's children were painted in a natural, child-friendly environment, without evidence of history and class.[124] I would like to argue that Reynolds's paintings of children do have evidence of both history and class. When looking at a picture like *Miss Jane Bowles,* Hurll's description "natural and child-friendly" is accurate. Reynolds's children are not stiff and adult-like. *Miss Jane Bowles* conveys a child's curiosity, trustfulness and interest through her eyes, posture, attitude and action. "Without history and class" on the other hand, is not necessarily accurate, and today we may dispute the paintings being without history. Hurll writes that they are "*representatives of childhood, pure and simple, rather*

[124] Hurll, *Child-life in Art*, p. 3.

than of any particular social class or historical period."[125] The paintings represent the state of childhood, just as much as the identity of the sitter. I propose that this is in itself an evidence of history, as an interest in childhood was growing in the eighteenth-century. Reynolds was not alone in painting children in a child-like manner. *Girl with pigs,* 1781-82, is one of Gainsborough's renderings of childhood.[126] A girl is sitting with her head leaning on her hand, daydreaming whilst looking after the pigs. She is pictured barefoot surrounded by nature. Reynolds liked Gainsborough's painting very much. He bought the painting for a hundred guineas, forty guineas more than the asking price.[127] Reynolds's pictures convey the state of childhood rather than historic events, but as noted, they may be seen as evidence of history, as childhood experienced an increased focus in the latter part of the eighteenth-century. Paintings by Reynolds, Gainsborough and Greuze witness this.

Hurll writes that there is no evidence of class in Reynolds's paintings of children. This is not accurate, as Reynolds painted both poor beggar children and wealthy children. Nearly a century later, Patricia Crown notes how class is apparent in the colours of the children's clothes, as well as in the general expression of the children. Children of rank are painted in pastel colours, whilst the beggar children are painted in fuscous colours. Children of rank are rendered as happy and content, whilst beggar children are sad and melancholic.[128] In addition to Crown's findings regarding the use of colour and the mood of the children, I find that there is also a difference in motif. In *Cupid as a Link Boy,* 1771, and *The Strawberry Girl,* the paintings have sexual references. In *Miss Jane Bowles, Miss Price,* 1769-70 and *Miss Penelope Boothby* 1778, there are no sexual references.[129] In general, the portraits of high rank children did not have sexual references, but the fancy pictures with beggar child models did.

This section has sought to convey that Reynolds depicted an idea of childhood. A question has risen during this process, and that is whether ideal beauty can exist within the portrait format. In order to achieve what is general, one must downplay what is individual. In portraits, this is hard to do, as the painter has to answer to the needs and

[125] Hurll, *Child-life in Art*, p. 3.
[126] Illustration 20 - Girl with Pigs.
[127] Magill, *The 17th and 18th Centuries: Dictionary of World Biography*, p. 516.
[128] Brookner, Greuze. *The Rise and Fall of an Eighteenth-century Phenomenon*, p. 37.
[129] Lady Caroline Howard is picking blooming roses. Roses were seen as emblems of Venus, goddess of love, and may promise the beauty and grace of Lady Caroline as an adult. Roses in bloom may refer to her youth. National Gallery of Art, Washington, "Lady Caroline Howard".

desires of the sitter and buyer. This may indicate that the fancy picture is a better format for Reynolds to convey the general idea of beauty. As Reynolds saw the general ideas as important, one may say that the fancy pictures have greater artistic value than the portraits, in regards to the idea of the general. Although the portraits render individuals, the children have some similar features, such as round and plump faces and bodies. This may be the general idea of a child's body and appearance. And as discussed, Reynolds epitomises the general idea of childhood in his vivid and varied paintings of children.

4.2 The universal truth of Reynolds's fancy pictures

The fancy picture genre enables the artist to tell stories through the paintings, and so they become small independent universes. Reynolds's characters seem to exist independent of the spectator. They are not there to be looked at; *The Strawberry Girl* stares back. The boy in *Cupid as a Link Boy* does not stare at the observer, yet he does not seem dependent on the spectator's gaze, but rather shy. They are independent characters within the picture frame. Both staring back and not being dependent on the spectator's gaze conveys a form of theatricality. They are like actors on a stage, living their own lives.[130] At the same time as being independent characters, they are someone for the spectator to compare himself to, as the spectator too leads an independent life, learning and exploring. This may increase the feeling of reality caused by the portrait-like quality. The girl in *A Girl Reading* perform an independent action by teaching herself about sensibility through reading a book on the topic. The paintings do not convey moral, they are simply letting the spectator have a glimpse of a world independent of his own.

Assuming that objects exist independent of man's confirmation, one may argue that these paintings present complete stories that will exist without the spectator. Therefore, I propose that these paintings are independent truths. As read in the discourses, Reynolds was on the quest for the universal truth of things. It might be, that Reynolds thought giving the paintings individual life also meant giving the painting an independent, universal truth. Hence, the true existence of a painting is when the content

[130] For further research on the topic of Reynolds and theatricality, Michael Friedman's book *Absorption and Theatricality: Painting and Beholder in the Age of Diderot,* 1988, may be of interest.

of the painting exists without the observer's confirmation. In a sentimental way, Reynolds wanted art to impress the imagination. I suggest that the independent characters of the fancy pictures enable the spectator to observe a story, and thus is his imagination under the influence of the paintings.

4.3 Art should affect imagination and feeling and please the mind

The pleasing effect Reynolds sought is not as apparent in all his paintings. An example is *A Beggar Boy and His Sister* discussed in the chapter two. Without a second, more neutral part in the painting, the viewer has to address a difficult topic with the beggar children. Sir Beechey's painting *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy* illustrates how distressing a beggar child's situation may have been, and thus gives an idea of what the viewer in Reynolds's painting had to address, although the beggar boy and his sister are not as explicitly painted as the older beggar boy in Sir Beechey's painting. Paintings like *A Beggar Boy and His Sister* may not please the mind to the same extent as the happy and content *Miss Jane Bowles* does. But I believe *A Beggar Boy and His Sister* will intrigue the spectator's imagination, in that it forces him or her to relate to the beggar children.[131] I would further like to suggest, that *A Beggar Boy and His Sister* is an honest rendering of a serious boy and an insecure girl hiding behind her brother, and that it conveys the general truth of the beggar children's life.

One may ask what constitutes a pleasing effect upon the mind. In Reynolds's quote from Discourse XIII discussed in chapter 2, he explain that

> *"The great end of all those arts is, to make an impression on the imagination and the feeling…whether it answers the end of art, which is to produce a pleasing effect upon the mind."*[132]

What Reynolds writes here, is that when art makes an impression on the imagination and the feeling, it produces a pleasing effect upon the mind. One must then ask, what is

[131] As discussed in chapter 3, "Reynolds's use of beggar children as models", Reynolds did not make social commentary when painting beggar children, but as Patricia Crown has noted he nevertheless drew attention to a class that nobody spoke for.
[132] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 241.

an impression on the imagination, and how does Reynolds define "pleasing". For Reynolds, an impression and a pleasing effect appear to be made when a painter looks past mere imitation and renders the ideal truth of an object or notion.[133] It is hence possible to say that *A Beggar Boy and His Sister* answers the end of art, and should have a pleasing effect upon the mind.

4.4 Summary

I propose that Reynolds through his child portraits and fancy pictures combined conveys the idea of childhood. The idea of childhood is rendered through conveying different personalities children may have, their situations of life. His paintings of children are varied and honest renderings of children. The plump and round bodies of the children convey the idea of the child's body. The theatricality of the fancy pictures establishes the paintings as objects with independent existence. Therefore, the fancy pictures represent the idea behind a painting. As sentimental paintings, and according to *The Discourses on Art,* they make impressions upon the mind, imagination and feeling. They awaken feelings within the viewer.[134]

[133] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 241.
[134] This is closely related to the words of Laurence Sterne, who is referred to in chapter 1, 'Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century, conference at The Wallace Collection, May 15th, 2015' and chapter 7.

5 Reynolds and Rousseau

Jean Jacques Rousseau 1712-1778 was a Swiss philosopher, writer and composer who spent a large part of his life in France. He is known for his influential writings on childhood and man's relation to nature, which was conveyed through the novel *Emile, or On Education,* published in 1762.

This chapter will begin with tracing the steps of Reynolds and Rousseau to discover potential meetings. Thereafter an introduction to *Emile, or On Education* is given. After that I will analyse Joseph Wright of Derby's portrait of Reynolds's friend Sir Brooke Boothby who was a great admirer of Rousseau. It will shed light on Rousseau in England and creates a link to Reynolds. Reynolds painted a portrait of Sir Boothby's daughter, Penelope. Sir Boothby was present during the painting, and one may assume that he wanted the ideals of Rousseau to shine through in the portrait of his beloved daughter. The portrait does relate to Rousseau's ideas, and the ending of the chapter will provide a discussion of Reynolds's paintings of children in light of Rousseau's thoughts in *Emile.*

5.1 Reynolds and Rousseau's potential crossing of paths

Records does not show any meetings or correspondence between Reynolds and Rousseau, but there are several reasons to believe their paths may have crossed, and that they were aware of each other's work.

Reynolds visits Paris in 1752, 1768 and 1771.[135] Rousseau was in Paris in 1752, placing Reynolds and Rousseau in the same city.[136] To avoid arrest after the publication of *Emile, or On Education*, Rousseau sought refuge with David Hume in London in 1765 or 1766, which again places the two men in the same city. Hume's address in London was Brewer Street, close to Gerrard Street, where Reynolds's The Literary Club,

[135] Tate Britain online, "Joshua Reynolds: The Creation of Celebrity".
[136] Oregon State University, "Jean Jacques Rousseau 1712-1779".

founded in 1764, held their meetings.[137] The Literary Club was a group of intellectuals that amongst others included Reynolds, Edmund Burke, Oliver Goldsmith and Samuel Johnson.[138] Rousseau returns to stay in different parts of France in 1767. He lives in Paris from 1770.[139] It is uncertain if Rousseau was in Paris during Reynolds's visit in 1768, but he was there during his visit in 1771. *Emile, or On Education* was translated to English in 1763, just before Rousseau sought refuge in England. Although it contains new ideas, the writing is easily accessible and gives many concrete examples on the upbringing of children and man in nature. During his stay in London, Rousseau was an active participant in London's cultural life, and it may be reasonable to say that Reynolds and his paintings was known to Rousseau, as Reynolds was a celebrity in his day. Reynolds was associated with nobility and intellectuals, as well as famous actresses. Several people connect Reynolds and Rousseau. An example is Reynolds's friend and fellow member of The Literary Club, Oliver Goldsmith, who met Rousseau during his stay in London.[140] Sir Brooke Boothby was a great friend and admirer of Rousseau. He was also a friend of Reynolds, who portrayed both him and his daughter. Sir Boothby's relation to Rousseau and Reynolds will be discussed later in this chapter, in light of Joseph Wright of Derby's portrait of Sir Boothby and Reynolds's portrait of Miss Penelope Boothby. Reynolds's fellow teacher at The Royal Academy of Arts, Swiss painter Henry Fuseli (1741-1825), published in 1767 the book *Remarks on J. J. Rousseau.*[141] This illustrates that the intellectuals and painters in London were familiar with Rousseau's writings, and thus, one may assume familiar to Reynolds.

---

[137] Cowie, Leonard W. *Edmund Burke, 1792-1797: A Bibliography*, p. 80, and British History online. "Brewer Street and Great Pulteney Street Area".

[138] Irish-born Edmund Burke (1729-1797) is especially known for his theories on the sublime. His treatise *A Philosophical Enquiry into the Origin of Our Idea of the Sublime and Beautiful* was published in 1757. Oliver Goldsmith (1728-1744) was an Irish-born writer who spent a large part of his life in England. Dr Samuel Johnson (1709-1784) was an English writer. The British Museum, London, has a print called *A Literary Party at Sir Joshua Reynolds*. The painting displays Thomas Warton, Pasquale Paoli, James Boswell, David Garrick and Charles Burney in addition to Reynolds, Burke, Goldsmith and Johnson. This may be The Literary Club. British Museum Online, "A Literary Party at Sir Joshua Reynolds".

[139] Oregon State University, "Jean Jacques Rousseau 1712-1779".

[140] Courtois, *Le Séjour de Jean-Jacques Rousseau en Angleterre, 1766-7 Lettres et documents inédits*, p. 20.

[141] Fuseli is especially known for his painting *The Nightmare,* 1781, which may be interpreted as sublime. William Blake is often seen in connection with Fuseli, and both artists were more Romantic in style than Reynolds. An example is the state of genius discussed in chapter 2. Blake was a firm believer of the artist being born genius, whilst Reynolds was not.

5.2 Jean-Jacques Rousseau: *Emile, or on Education,* 1762

In this section, Rousseau's views on innocence and education rendered through *Emile, or On Education,* will be presented. His thoughts on puberty, nature and fashion will be addressed when relevant in the latter part of the chapter and the following chapter.

Emile, or On Education, is a philosophical romance, with three main characters. These are Emile, Sophy and Rousseau himself. Its purpose is to prepare the child for adulthood through education. Rousseau explains in the preface of *Emile, or on Education:*

> *"We know nothing of childhood, and with out mistaken notions the further we advance the further we go astray. The wisest writers devote themselves to what a man ought to know, without asking what a child is capable of learning. They are always looking for the man in the child, without considering what he is before he becomes a man."*[142]

In this quote, Rousseau describes his society as "knowing nothing of childhood". He writes that the more society advances the further away from childhood it gets. Society should seek to what is natural in order to find the essence of childhood. The quote further suggests that one must ask what a child is capable of learning. Education should, in other words, be executed according to the terms of children, and what they need to learn before becoming adults. One should consider what the child is before becoming an adult. This indicates an understanding and acceptance of childhood as an independent phase.

5.2.1 Innocence

Rousseau describes innocence as the early state of life, before one becomes aware of one's sensitive perception of one's surroundings. He believes that the child from birth is good, and says: "*God makes all things good; man meddles with them and they become evil*"[143] Rousseau thus rejects the notion of children being born in sin, and believes God create men good. Kimberly Reynolds writes that the original sin led people to believe

[142] Rousseau, *Emile, or on Education*, transl. Foxley, p. 1.
[143] Ibid., p. 5.

childhood was a perilous period in a person's life.[144] Rousseau does not see it that way, as he believes children are born innocent, and will stay innocent until man meddles with it. He thus changes childhood from being a sad and perilous state, into being a happy and content period of life.

"We are born sensitive and from our birth onwards we are affected in various ways by our environment. As soon as we become conscious of our sensations we tend to seek or shun the things that cause them, at first because they are pleasant or unpleasant then because they suit us or not, and at last because of judgments formed by means of the ideas of happiness and goodness which reason give us"[145]

With these quotes Rousseau describes goodness as sensitivity towards one's surroundings. Rousseau continues to write: "*Before this change they are what I call Nature within us*".[146] One may understand that innocence is part of a person's nature, but will be destroyed when too much reason is employed. In the quote, it says that once a person becomes aware of the sensations he or she experiences, he or she tries to destroy what causes these sensations. One does this because they do not match the thoughts of reasons one has been thought. The quote explains that reason is not necessarily natural. One may understand that education should be adhered to the natural state of the child and its innocent and sensitive nature. In order for man to stay good, education must be based upon what is natural. It must be based upon the natural discovery of the child, and it must be based on learning by experiencing. A good example of innocence in Reynolds's art is the perceptive little girl in *The Age of Innocence.*

5.2.2 *The Age of Innocence*, presumably 1788

The Age of Innocence is a peaceful rendering of a little girl sitting on a patch of grass, underneath a tree.[147] She is painted in profile and gazes towards one side. Her light coloured dress has little decoration and flows around her bare feet. A headband with a bow matches the dress. Her hair is untidy as if it were a windy day. The little girl has perceptive eyes and a body facing nature, rather than the spectator. She seems sensitive

[144] Reynolds, K., "Perception of childhood".
[145] Rousseau, *Emile, or on Education*, transl. Foxley, p. 7.
[146] Ibid., p. 7.
[147] Illustration 21 - The Age of Innocence.

towards her surroundings, and the gesture with her hands suggests that she is absorbing her surroundings.

The Age of Innocence was originally named *A Little Girl*, and the present title derives from Joseph Grozer's engraving of 1794. The model may have been Miss Theophila Gwatkin.[148] The painting was well received in its time. The Morning Herald wrote, April 8th, 1785, that it was *"…pleasing and natural". Together with its companion, Girl with a Baby, they were "…fancy studies of Sir Joshua's, and do him honour".*[149]

Reynolds wrote in Discourse XIII:

> *"I think therefore the true test of all the arts, is not solely whether the production is a true copy of nature, but whether it answers the end of art, which is to produce a pleasing effect upon the mind."*[150]

According to *The Morning Herald* newspaper critique, *The Age of Innocence* did produce a pleasing effect upon the mind. In the same critique, the little girl in *The Age of Innocence* was said to have an 'easy attitude'. The paintings was described to be natural, pleasing and with an easy attitude.

It renders a girl absorbed in dreams, as well as in the nature around her. She is taking it in, seeing and discovering. Rousseau believed education should be like this; a natural absorption of nature by the means of the senses. *The Age of Innocence* is like a blank canvas, ready to explore and develop in a natural way, by the forces within. The education should come from within, from the child's exploration of the world, rather than from a rational teacher.

5.2.3 *Miss Crewe,* presumably 1775

An earlier rendering of innocence is provided in *Miss Crewe,* presumably painted in 1775.[151] Little Miss Crewe is depicted in full figure, standing in a winter landscape. The background sky is full of clouds, and the horizon is undefined. It appears unfinished, as is noted in Mannings and Postle's catalogue.[152] In addition to trees, there may be some

[148] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 523.
[149] Ibid., p. 507.
[150] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 241.
[151] Illustration 22 - Miss Crewe.
[152] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 153.

houses in the background. She may be standing in front of a little village. Miss Crewe wears a white muslin dress with a pink underskirt and a broad grey sash at the waist. She has a black silk or pelisse cloak, lined with satin and edged with lace. The cloak has openings for the arms, and she wears long grey gloves. The cloak has a large hood to protect her from the cold weather.

Miss Frances Crewe was the eldest daughter of John, later 1st Baron Crewe and his wife Frances Greville. Master Crewe was her brother. Miss Crewe died before the painting was finished. The painting remained unfinished, and Reynolds did not collect payment for the painting.[153] The painting was not exhibited until the 19th century.

The painting is one of the earliest of Reynolds's paintings depicting only innocence; the painting is not ambiguous. Tate Britain writes: "*…it has come to epitomize the innovative image of innocent childhood for which Reynolds became celebrated during the 1770s*."[154]

Miss Crewe and *The Age of Innocence* are different in that *Miss Crewe* is a portrait, and *The Age of Innocence* is a fancy picture. Although they both convey innocence, *Miss Crewe* is more easily compared, and contrasted, with *The Strawberry Girl* painted two or three years earlier. With *Miss Crewe,* her innocence is rendered through her eyes. She looks trustful, and she is not ambiguous like *The Strawberry Girl.* The innocence of *The Strawberry Girl* is modified due to the symbols of the strawberries and her direct gaze.

A painting that may resemble *Miss Crewe* is *Princess Matilda Sophia of Gloucester* painted in 1774, in the first half of the 1770s, like *The Strawberry Girl, Miss Crewe* and *Miss Jane Bowles.*[155] *Princess Matilda Sophia of Gloucester* is a captivating portrait of a baby girl. She lies on a forest ground, holding her pet dog close. She wears a white muslin dress, and looks directly at the spectator, like Miss Crewe does. I believe what gives *Miss Crewe* and *Princess Matilda Sophia of Gloucester* an innocent expression is the direct and honest look they share with the beholder. It is as if they are concealing nothing. They are not yet aware of their sensitivities, and have therefore nothing to hide. This makes them innocent. The portrait of Princess Matilda Sophia of Gloucester comes especially close to Rousseau's notion of children being made good by God, as she is a

[153] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 153.
[154] Tate Britain online, "Joshua Reynolds: The Creation of Celebrity".
[155] Illustration 23 - Princess Matilda Sophia of Gloucester.

baby, with chubby arms, feet and cheeks, and a cap covering her short hair. She is rendered as innocent, and is still far from discovering her sensitivities and becoming modest.

5.2.4 Learning and education

Rousseau believes in education, as "*Plants are fashioned by cultivation, man by education*".[156] What may have been seen as modern and new with Rousseau's views, was that he did not believe in reason regarding the child's education. In addition to the straightforward style of language, and the abandoning of original sin, this may have been a contributing factor to Rousseau being banished from France after the publication of the book. He had a less organized approach towards education, and believed the best education to be the one that develops naturally, in an intuitive manner through discovery.

"…nature has given the child this plasticity of brain which fits him to receive every kind of impression, it was not that you should imprint on it the names and dates of kings, the jargon of heraldry, the globe and geography…But by means of this plasticity all the ideas he can understand and use, all that concern his happiness and will some day throw light upon his duties, should be traced at an early age in indelible characters upon his brain, to guide him to live in such a way as befits his nature and powers"[157]

Rousseau writes that the child need not learn the names of kings and countries, but rather ideas and concepts he can naturally understand and use. They will enhance his nature and natural advantages, ensure his happiness and throw light on his duties later in life. Like kings and countries, Rousseau does not find geometry suitable for the minds of children:

"I have said already that geometry is beyond the child's reach; but that is our own fault. We fail to perceive that their method is not our, that what is for us the art of reasoning should be for them the art of seeing"[158]

Rousseau believes adults should acknowledge that the art of reasoning is not for children, and that children respond better to visual stimulation. Children has to learn by being curious and exploring what they can see.

---

[156] Rousseau, *Emile, or on Education*, transl. Foxley, p. 6.
[157] Ibid., p. 76.
[158] Ibid., p. 109-110.

"Never show a child what he cannot see. Since mankind is almost unknown to him, and since you cannot make a man of him, bring the man down to the level of the child"[159]

Visual exploration is a more natural, intuitive way of learning. It is the level of the child, and man must adhere the education of the child to what is intuitive for the child. One must acknowledge that children do not come to this world educated. The adult should therefore adjust to the child as the child grows and expands his knowledge. Intuitive learning will broaden the mind of the child, prepare it and make it receptive for its future duties.

"Since everything that comes into the human mind enters through the gates of sense, man's first reason is a reason of sense-experience. It is this that serves as a foundation for the reason of the intelligence; our first teachers in natural philosophy are our feet, hands, and eyes. To substitute books for them does not teach us to reason, it teaches us to use the reason of others rather than our own; it teaches us to believe much and know little."[160]

Rousseau here underlines the importance of learning by the senses. This is the natural way to learn, and therefore where the child should start his or hers education. He talks of an intuitive reason; the first kind of reason a child has is that of the senses. It should not be substituted by the reason of others. One should trust one's senses.

5.3 Joseph Wright of Derby: *Sir Brooke Boothby,* 1781

Reynolds painted a portrait of Sir Brooke Boothby in 1784, and his daughter in 1788. The two men were good friends.[161] In Joseph Wright of Derby's painting of Sir Boothby Rousseau's influences on Sir Boothby is very much present, and I use this painting to illustrate that Rousseau's ideas lived amongst Reynolds's friends.[162]

French speaking Sir Brooke Boothby, 1744-1824, was a great admirer, and advocate of Rousseau in England.[163] He was an amateur poet and philosopher, a prominent figure in London society, and a member of the literary circle at Lichfield. Boothby was 22 years

[159] Rousseau, *Emile, or on Education*, transl. Foxley, p. 146.
[160] Ibid., p. 90.
[161] See quote at the ending of the analysis of Reynolds's portrait *Penelope Boothby.*
[162] Illustration 24 - Sir Brooke Boothby.
[163] Cummings, "Boothby, Rousseau, and the Romantic Malady", p. 659-667.

old when he met Rousseau. He lived in Ashbourne Hall, and was in addition to the literary circle at Lichfield, part of the Ashbourne Circles. In 1766, whilst Rousseau sought refuge with philosopher David Hume in London, Boothby invited Rousseau to join the Ashbourne Circles. Rousseau travelled for four nights to stay at Wootton Lodge in Staffordshire, near Ashbourne Hall. He stayed there for fifteen months.[164] Ten years later, Boothby visited Rousseau in Paris. When Boothby went back to England, he carried with him Rousseau's own biography, *Dialogues.* Rousseau wished to have it published in England. Boothby had the book, *Rousseau, Juge de Jean Jacques,* published in 1780, two years after the author's death.[165] A year later, Boothby honoured Rousseau through a portrait of himself by Joseph Wright of Derby. It depicts Boothby in the forest reading a book labelled "Rousseau", and the painting is meant to convey Rousseau's philosophy.[166] The painting shows that Rousseau's writings were present in Britain at the time.

Wright's painting depicts a man, Sir Brooke Boothby, reclining in the woods. He stretches from one side of the painting to the other, and behind him autumn coloured trees frames a path towards a clearing with a colourful, red, blue and yellow sky. The tree trunks on each side and just behind Sir Boothby are slightly bent away from him. Tree crowns and yellow, green and brown leaves cover the upper part of the painting. The outstretched man, the slightly bent trunks and the crowns create a circular movement that is drawn in towards the clearing. This makes Sir Boothby immersed in the forest. There is a small creek in front of Sir Boothby, with water running past small stones. The creek becomes a dividing line between the landscape scene and the spectator. It emphasizes the scene composed by the circular movement and the path towards the clearing. With the appearance of an urban man going back to nature, Sir Boothby is handsomely dressed in an earth tone beige suit, matching the surrounding landscape. White stockings and a shirt contribute to the circular movement in that the colours repeat themselves and create a repetitive pattern. The black shoes and the black hat also do this. Yellow ochre gloves matches the autumn coloured leaves. Sir Boothby's clothing makes his appearance in line with the colours and nature. His clothing also contributes to the circular movement, which underlines him being part of

[164] Courtois, *Le Séjour de Jean-Jacques Rousseau en Angleterre, 1766-7 Lettres et documents inédits*, p. 35.
[165] Fowle, Frances. "Sir Brooke Boothby - By Joseph Wright of Derby".
[166] Ibid.

nature. A more direct illustration of Rousseau's influence in this painting is the vellum-bound book Sir Boothby is holding in his left hand. Sir Boothby is pointing at the spine of the book, which is inscribed with the name Rousseau.[167] The book is half open, as if Boothby is reading, only looking up to contemplate. With knowledge of what Boothby is reading, the painting depicts a man lying down, immersed in a vivid landscape scene, reading Rousseau who was a great spokesman for man in harmony with nature.

The painting follows a British landscape tradition where heavy forest, with leaves and trunks opens up with a path towards a clearing. In these landscapes cows may be walking along the path, and from time to time old ruins reveal themselves at the end of the path. Thomas Gainsborough, George Lambert and James Lambert are examples of this tradition. In portraiture tradition, it is uncommon that the subject lies nonchalant in the forest. They would rather sit, stand or sit on top of horses. Together with the book labelled "Rousseau", it is natural to assume that Boothby and Wright intended this composition to convey a man in harmony with nature. Thus, Boothby lying down in a British landscape becomes a British spokesman for Rousseau's ideas of man in harmony with nature. The painting underlines Boothby as a great admirer of Rousseau. It is clear that he wanted to convey Rousseau through the book, and that Wright wanted to convey Rousseau's ideas through the composition.

In 1784, Reynolds painted a portrait of Sir Brooke Boothby. The composition is more conventional, depicting Sir Boothby in half figure, torso slightly turned left. It is similar to Reynolds's grand manner style portraits. The man is large compared to the background, and he is almost looking down on the spectator. The background consists of what appears to be a dark sky, with light and clear sky slightly to the left of Sir Boothby. Sir Boothby's suit is similar to the one he is wearing in Wright's painting. He wears no medals or artificial items apart from his suit and hairdo. Without medals and symbolic jewellery, Sir Boothby is rendered as a man of nature with the wild sky behind him and his contemplative gaze that does not directly meet the spectator.

Seven years later, in 1788, Boothby commissioned Reynolds to portray his four-year-old daughter, Penelope. As Rousseau's ideas are very much present in Wright's painting of Boothby himself, as well as in Reynolds's portrait, one may assume that Boothby

[167] Fowle, Frances. "Sir Brooke Boothby - By Joseph Wright of Derby".

wanted Rousseau's ideas of childhood and nature to be present in Reynolds's portrait of Penelope, whom he valued highly. Records show that Sir Boothby was present when his daughter was painted.[168]

5.4 Joshua Reynolds: *Penelope Boothby,* 1788

In 1788, Reynolds painted Boothby's daughter, Penelope Boothby, born April 11th, 1785, died March 19th, 1891.[169] She was the only child of Sir Boothby and his wife Lady Boothby, and Sir Boothby was very fond of his daughter. Her tragic story confirms this. She was four years old when Reynolds painted her, and she was to die a year later, at the age of five. Upon her death, her father had the sculptor Thomas Banks design a monument in her memory for the chapel of Ashbourne Church. It depicts her reclining in the same manner Boothby himself did in Wright's portrait.[170] In 1792, Henry Fuseli painted *The Apotheosis of Penelope Boothby.* It does not render Penelope in the same child-like manner as Reynolds's portrait did four years earlier, but it does underline her importance, as she is painted in an apotheosis, which was normal for saints rather than ordinary children. In 1796, Sir Brooke Boothby wrote a book of poems for his late daughter. It is called *Sorrows: Sacred to the Memory of Penelope,* and is illustrated by Fuseli. These memories of Penelope show how highly Boothby regarded her, and that he too, as an admirer of Rousseau, saw the importance of children and childhood.

The painting of Penelope renders her sitting on what appears to be a windowsill towards the woods full of trees with green leaves. Behind the trees, there is light, making it a vivid landscape background. The little girl is wearing a white or pale pink muslin dress with a white fichu.[171] The large dress is kept in place by a dark, broad waistband. She is wearing a mobcap decorated with a frill and a small sash. The mobcap has a puffed out crown to accommodate adult hairstyles, but the little girl is wearing her light brown hair

[168] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 95.
[169] Illustration 25 - Penelope Boothby.
[170] Fowle, Frances. "Sir Brooke Boothby - By Joseph Wright of Derby".
[171] A fichu is a shawl women wear around the neck.

down, in a child-like manner. It is not tucked away inside the puffed up crown.[172] Although she seems dressed for spring or summer, one of her arms seems to be resting inside what appears to be a dark muff.

Adult women normally wear the fichu and the mobcap. Worn by the little girl, it makes her seem as if she has been playing dress up, and the painting has sometimes been called The Mob Cap.[173] Aileen Ribeiro describes it as if she has borrowed her big sister or mother's clothes.[174] Her facial expression is confident, and she seems precocious in her big sister clothes with her hands firmly planted on her lap. She seems full of will and determination. The adult clothes do not make her seem adult, but rather playful, as she as been playing dress-up. It underlines that she is a child, and it underlines Rousseau's idea of childhood as an independent part of life. It differs from Sir William Beechey's *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy* discussed earlier, which portrays the children in fitting adult clothes. They are not rendered as children in too big adult clothes, but rather as miniature adults.

Joseph Wright of Derby's painting of Sir Boothby renders Boothby as a great admirer of Rousseau. It is natural to assume that Boothby chose Reynolds to portray his daughter due to Reynolds's record of rendering the sensitivity of children, and that he felt Reynolds's style were in line with Rousseau's thoughts on children. One may also assume that Boothby passed some of his admiration for Rousseau on to Reynolds, as they knew each well, both through each other, and through mutual friends as the Duke of Dorset. Nicholas Penny writes in his book *Reynolds* that Boothby wrote to Reynolds whilst in Paris with Reynolds's great patron, the Duke of Dorset, and that he "…must have known the artist well."[175]

[172] A mobcap is a large, soft hat women in the 18th and early 19th century wore indoors. It was meant to cover all of the woman's hair, and often had a decorative frill.
[173] Penny, *Reynolds,* p. 319
[174] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p.95-96.
[175] The Duke of Dorset bought several paintings from Reynolds, amongst them *The Strawberry Girl*, *Robinetta*, *Cupid as Link Boy* and *Mercury as Cut Purse*. Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 95-96.

5.5 Reynolds's paintings in light of Rousseau's writings

Emile, or On Education, was published in 1762. It was translated to English one year later, in 1763. Ten years later Reynolds increased his production of both fancy pictures and portraits of children. Twenty years after the publication of *Emile,* Reynolds still paints children, and with paintings like *The Age of Innocence, Master Hare* and *Miss Theophila Gwatkin as Simplicity* the focus on innocence is stronger than in the ambiguous *The Strawberry Girl* from the early 1770s. Rousseau's writings became influential in London in the late 1760s, and still were, with Joseph Wright of Derby's painting of Reynolds's friend Sir Boothby in 1781, in which Boothby pays homage to his friend Rousseau.

I argue that Reynolds's paintings and Rousseau's writings coincide in several aspects. Rousseau wanted childhood to be treated as an independent, important phase where one should treat children on their own intuitive and natural terms. Reynolds acknowledges and praises childhood in his paintings. In conveying the idea of childhood, the state of childhood and different aspects of childhood, Reynolds accepts childhood as a phase. In rendering both the life of poor children like the boy in *Cupid as Link Boy* as well as wealthy children like Lady Caroline Howard, Reynolds acknowledges that the differences between people are just as apparent and real amongst children as adults. When putting Penelope Boothby in her mothers clothes and Master Crewe in the costume of Henry VIII, but still rendering them as children, he acknowledges childhood. The paintings of children together display a great range of emotion, and therefore capture the essence of childhood; that the children are individuals. Rousseau believes childhood is not only a phase where you await being an adult; it is where you become an adult through education. He believed children learned best in a natural and intuitive way, through discovery. In *A Girl Reading,* Miss Theophila Palmer educates herself by reading Samuel Richardson's novel on sensibility, *Clarissa, or the History of a Young Lady.* In *The Strawberry Girl,* the girl experiences and explores an awakening sexuality. *Penelope Boothby* explores the life of an older girl or woman when dressing up as her big sister or mother. She is a little girl with a confident smile wearing her big sister's clothes, and she is rendered as a curious child in charge of the situation. These

paintings all show the child's independent learning, and may be seen as in keeping with Rousseau's beliefs.

5.5.1 Fashion and clothing

In the 1780s paintings, such as *The Age of Innocence, Miss Theophila Gwatkin as Simplicity* and *Master Hare,* the children's clothes are especially well suited for the carefree child who plays and discovers. They have a loose fit that enables movement. The fabric seems soft and comfortable, and invites playing. In the following quote from *Emile*, Rousseau underlines the importance of clothes that does not limit the child.

> *"The limbs of a growing child should be free to move easily in his clothing; nothing should cramp their growth or movement: there should be nothing tight, nothing fitting closely to the body, no belts of any kind."*[176]

Master Hare and the girl in *The Age of Innocence* wear a similar dress. It is white muslin dresses with a loose fit and a dark waistband to keep the dress in place, and enables the child to play and move around freely. As noted in the analysis of *Master Hare,* it was common for little boys to wear dresses, and Rousseau does not see the need to differentiate boys and girls until they reach puberty.[177] Rousseau writes that one should keep the children in dresses as long as possible, and then let them wear loose clothes. He writes that the desire to dress the children in adult clothes based on gender is "*…the desire to make men of them before their time*."[178] Like Emile, Master Hare does not wear a hat. Rousseau states*:* "*Emile should wear little or nothing on his head all the year round*".[179] The children's hair has soft curls, and is sometimes untidy as if it were a windy day. Their hairstyles are relaxed and easy, soft and natural rather than stiff and unnatural. The clothes are lightly coloured, and indicates purity and innocence. *The Age of Innocence* and *Miss Theophila Gwatkin as Simplicity* are good examples of this. In addition to the clothing, the child's poses and actions and the nature in the background,

[176] Rousseau, *Emile, or on Education*, transl. Foxley, p.9 1.
[177] Ibid., p. 172.
[178] Ibid., p. 91.
[179] Ibid., p. 92 .

the titles of the paintings describe the state of childhood with the inclusion of 'simplicity' and 'innocence'.[180]

The fashion ideals may be seen in light of Reynolds's ideal beauty. The fashionable soft and loose clothes may be seen as ideal fashion. It matches the round and plump faces and bodies of the children that may also be seen as the ideal form of a child, as Reynolds often repeat similar forms when rendering children. It is applicable to all the children, wealthy and poor; they all have similar features, with soft and round faces and bodies.

The clothing differs from the beggar children and the wealthy children, and the 1770s paintings and the 1780s paintings. Lady Caroline Howard has a luxurious dress and silk cape, whilst the beggar boy in *Boy Holding a Bunch of Grapes* has a dark, coarse dress.

5.5.2 The use of nature in Reynolds's paintings

Almost all of the paintings of children analysed display a child with a landscape as background. Although nature provides a natural environment where children can play, explore and learn, the children are not necessarily engaging actively with nature, but they are framed by or painted in front of trees, fields and rocks. An explanation to why they are not actively interacting with nature is that the children were painted in studio, and that open-air painting was not common until the second half of the nineteenth-century. Even though the children do not actively engage or interact with nature, nature is actively and consciously used in the paintings. Reynolds paints both poor and wealthy children in nature, often standing in front of a tree. In *Miss Theophila Gwatkin as Simplicity* the little girl is immersed in nature. Her innocent self has not yet become aware of her sensitivities, and is fully immersed in nature with flowers on her lap and on the grown next to her.

In *The Discourses on Art,* Reynolds writes that beauty exists within nature*: "This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth."*[181] Rousseau sees the practical advantages of being in nature as he writes

[180] *The Age of Innocence* received its name not from Reynolds, but from a later engraving of the painting. See chapter 5, "*The Age of Innocence"*.
[181] Reynolds, Sir J and Wark (ed.), *Discourses on Art*, p. 44.

"Fresh air affects children's constitutions, particularly in early years. It enters every pore of a soft and tender skin; it has a powerful effect on their young bodies."[182]

He continues to write: "*Men are not made to be crowded together in ant-hills, but scattered over the earth to till it*".[183] Both Reynolds and Rousseau promote nature. In Reynolds's paintings of children, there are few artificial traits except from the children's clothes. An exception is the vase in *Lady Caroline Howard.*

Reynolds's paintings differ from those of Greuze, who use artificial settings to a greater extent than Reynolds.[184] Reynolds's children are painted with the English countryside as background, and together with the un-academic English style, one may say that Reynolds is a greater promoter of man in nature and natural upbringing of children than Greuze who works in a country with a stronger academic foundation, although Greuze was not included in the French academy.

Rousseau writes the following "*The splendour of nature lives in man's heart; to be seen, it must be felt*".[185] In order to truly engage and experience nature one must feel the splendour of nature in one's heart, like the little girl in *The Age of Innocence,* absorbing her surroundings.

Nature is also treated as a more intuitive state of man. As referred to in chapter 2, Müller notes how childhood has certain lacks like physical strength and the art of reasoning. She writes that these lacks are *"…cherished as tokens of a more immediately natural form of existence with which adults have lost touch*."[186]

5.6 Summary and discussion

Reynolds promoted the idea of childhood through painting different types of children in varying situations. He renders their differing personalities and moods, their sensitivities and their innocent state, like Rousseau labelled the early years. I find that Reynolds renders all the feelings that shine through before the child becomes aware of them and tries to hide them. Happiness, curiosity, determination, insecurity, security, contentment

[182] Rousseau, *Emile, or on Education*, transl. Foxley, p. 26.
[183] Ibid., p. 26.
[184] Greuze's artificial backgrounds will be referred to in chapter 6, during the section on his paintings *The Broken Pitcher.*
[185] Rousseau, *Emile, or on Education*, transl. Foxley, p. 131.
[186] Müller, *Framing Childhood in Eighteenth-century English Periodicals and Prints, 1689-1789*, p. 2.

and sadness are all rendered in Reynolds's paintings as the state of the child. Reynolds was a master in letting the children be themselves with him, which resulted in authentic expressions.

One may say that Reynolds conveys the personality of the child to a much greater extent than his contemporary artists. Compared to Joseph Wright of Derby's painting *Three Children of Richard Arkwright with a Goat,* 1791, Reynolds's children are less stiff and more varied in their facial expressions. They have freer and more natural body postures, and their actions are more natural than in Wright of Derby's painting. In Wright of Derby's painting, the girl holds the intimidating large horns of the goat whilst focusing on the beholder. When holding the large horns of the goat it is unlikely that she should be as attentive to the viewer as she is in the painting. The children rendered here do not display emotion to the same extent as the children rendered by Reynolds.

In most of the portraits of children, the children are rendered as happy and content. *Miss Jane Bowles, Miss Theophila Gwatkin as Simplicity* and *Master Hare* are all examples of this. With Rousseau's belief that God create men good, and thus that the child is not born in sin, there is a change in perception of childhood. I propose that Reynolds renders this, the happy child, instead of the sad and fearful child born in sin.

Reynolds wrote in *The Discourses on Art* that he sought the general truth, or a general idea. With the paintings of children, he conveys the idea of childhood through rendering the different aspects of childhood and the varying personalities of the children. When doing so, he also validates childhood as a phase and state, which was important to Rousseau.

6 Sexual references in late eighteenth-century fancy pictures and paintings of children

The sexual connotations found in many of Reynolds's fancy pictures, may with the sweet faces of the children either challenge the pleasing effect Reynolds aimed at for his paintings, or accommodate it. The strong fertility symbols connected to the little strawberry girl may to the modern viewer seem distasteful. The collecting of the fruit, the strawberries and the bundle on the girl's stomach and her direct and curious gaze may seem inappropriate. The painting's contemporary viewers knew the symbolic meaning of the painting, and still *The Strawberry Girl* became a very popular painting in its time.[187] The large numbers of engravings of the painting witness this, and the popularity lasted for a long time, as engravings were produced up until the late 19th century. How can one explain the popular appeal of *The Strawberry Girl* when one knows that the contemporary viewers were aware of the symbolic meaning of the painting? This urged me to try to understand the sexual references in light of their time, rather than using modern gender research to explain it.

As the genre enabled it, sexual connotations were mainly present in fancy pictures. Sexual connotations were not as common in portraiture. Reynolds, Thomas Gainsborough and Greuze are examples of artists who had sexual references in their paintings of children. In the fancy pictures, the focus is not necessarily on the person rendered, but on what he or she is doing. The children often become allegories, or created characters in which the painter conveys sexual references or symbols. Even though sexual connotations are mainly present in fancy pictures, with created characters, they are related to a person when conveyed through the means of a child's body and actions. Pictures like *The Strawberry Girl, Cupid as Link Boy, Mercury as Cut*

[187] The Wallace Collection online, "The Strawberry Girl - Sir Joshua Reynolds".

Purse and Greuze's *The Broken Pitcher* display sexuality through the bodies and actions of children.[188]

6.1 *Cupid as Link Boy* 1774 and *Mercury as Cut Purse* 1777

A shy boy looks down. He is dressed as a dark Cupid, with dark wings, almost as if he were a bat, a creature of the night. In his hands he holds a flaming torch or link. He stands in front of a street with old wooden houses. At the bottom left, a woman and a man is walking away from him. The little boy seems introvert, insecure and scared. He looks sad and melancholic standing under the dark sky.[189]

The linkboys guided people around the streets of London at night, their torches providing light in dark alleys. David Mannings has written that the linkboys were *"…notorious little thieves, and those most likely to suffer at their hands were the very people who trusted them as guide- an obvious parallel to the role of Cupid"*[190] Based on this quote, one may read a satirical reference in the painting as well.

In conversation with his friend Dr. Samuel Johnson (1709-1784), Reynolds discussed the bat. James Boswell (1740-1795) recalls Reynolds's thoughts from the conversation:

> *"…he expressed much wonder at the curious formation of the bat, a mouse with wings, saying, that it was almost as strange a thing in physiology, as if the fabulous dragon could be seen."191*

This quote shows that Reynolds had an interest in bats, and one may therefore suggest that Cupid's wings are bat wings.

Mercury as Cut Purse shows another boy looking down in a shy and timid manner.[192] He wears a hat with two small wings and a dark dress with a ribbon around his waist. He holds a purse that seems empty in his left hand.

---

[188] Illustration 29 - The Broken Pitcher.
[189] Illustration 26 - Cupid as Link Boy.
[190] Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 523.
[191] Boswell, *The life of Samuel Johnson*, p. 37.
[192] Illustration 27 - Mercury as Cut Purse.

Postle writes in the catalogue of Reynolds's paintings that these two pendants are painted as an allegory of sexual passion, where Cupid represents before the act, and Mercury after. It is illustrated by Cupid's flaming torch, which is seen as a sign of lust.[193] In Nicholas Penny's book *Reynolds,* it is suggested that Mercury's empty purse indicates that the boy is "spent", and that the encounter is over.[194] The attributes are held close to the lower upper body, and seem to be symbolic of the sex.

Whereas *The Strawberry Girl* may be explained as a child's sexual awakening, *Cupid as Link Boy* and *Mercury as Cut Purse* have a more direct sexual reference. This is underlined by Penny's suggestion that *Cupid as Link Boy* describes before the act, and *Mercury as Cut Purse* renders the boy after the act. The sexual references are here connected to the harsh reality of strawberry girls and linkboys; they were child workers in the London night. What are symbolic in the paintings; the strawberries and the link, are also the symbols of these children's work. As discussed in chapter 3, these paintings drew attention to a class that no one spoke for. But still, Reynolds did not mean for these paintings to be social critiques, as he wanted art to have a pleasing effect upon the mind. As discussed in chapter 4, one may understand that Reynolds thought a pleasing effect to be when the general truth was rendered. Reynolds's paintings of children are honest renderings of children. An example is the sadness in the linkboy's face and posture, which may be seen as honest and truthful. The little boy's feelings rendered, is in combination with a depiction of his work a way of rendering the truth of linkboys.

6.2 Thomas Gainsborough; *The Cottage Girl, 1785*

Another painter that painted children with sexual references was Thomas Gainsborough (1727-1788). His painting, *The Cottage Girl,* 1785, is a fancy picture with sexual connotations.[195] It depicts a little girl is standing in a landscape, holding her pet dog close to her chest. She is poorly dressed, and carries a broken pitcher. She seems shy, not looking at the observer. Her cheeks are blushed. Like the girl in *The Strawberry*

[193] Flames as a symbol of lust were especially common amongst the Dutch painters. The Dutch school often inspired Reynolds. Mannings and Postle, *Sir Joshua Reynolds: a complete catalogue of his paintings - text*, p. 523
[194] Penny, *Reynolds,* p. 265.
[195] Illustration 28 - The Cottage Girl.

Girl, she conveys the image of a timid child. The broken pitcher signifies the loss of innocence. She is a shy, blushing girl. The blushing and timid behaviour may be due to the loss of innocence.

6.3 Jean-Baptiste Greuze, *The Broken Pitcher,* 1771

Reynolds and Gainsborough's French contemporary, Jean-Baptiste Greuze painted like Reynolds flirtatious renderings of children. He is also known for moral paintings, admired and labelled "moral genre" by philosopher and art critic Denis Diderot.[196] A similar painting to Gainsborough's *The Cottage Girl* is Greuze's *The Broken Pitcher,* 1771.[197] *The Broken Pitcher* shows a girl in a luxurious dress holding a bunch of roses in her apron. One of the pink roses is attached to the neckline of the dress. Her neckline reveals a naked breast. The girl also has an almost transparent scarf around her neck, and a hairband with flowers in her hair. She carries the pitcher on her arm.

Both the girl in *The Cottage Girl* and *The Broken Pitcher* has a timid look. They seem both serious and sad; as if their loss of innocence is a burden they carry. Although their sad expression is similar, they differ in the apparent luxury of the picture. The little girl in *The Cottage Girl* has a torn dress, and is standing in nature, whilst the girl in *The Broken Pitcher* has an untidy, but luxurious dress, and stands in front of a fountain and an elaborate building. The girl in *The Cottage Girl* seems poor, and the girl in *The Broken Pitcher* may have some relation to a wealthier life. Their dresses and surroundings are different, but they are also the same, in that they are both untidy as if they have lost their innocence, like their broken pitchers symbolize. The burden of the loss is explicit in their slightly bent postures, their melancholic facial expressions and their untidy clothes. The background landscape is very different; it is natural in Gainsborough's painting and artificial in Greuze's painting. *The Cottage Girl* has a dark sky and a wilder landscape, whilst *The Broken Pitcher* presents an artificial manmade landscape. The wilder landscape of Gainsborough's painting is similar to Reynolds's fancy picture's natural backgrounds, and may thus indicate a rendering closer to what is natural and intuitive.

[196] National Gallery of Art, Washington, "The Age of Watteau, Chardin, and Fragonard".
[197] Illustration 29 - The Broken Pitcher.

6.4 *The Strawberry Girl* and Greuze's *The Souvenir*, 1787-89

In Greuze's *The Souvenir,* the young girl is gazing towards the sky, like St Teresa in Bernini's sculpture *Ecstasy of Saint Teresa* 1647-1652.[198] The girl in *The Souvenir* wears a lush dress revealing her bare shoulder, and she keeps her pet dog close to her chest. Prince Yussupov requested a similar painting from Greuze, with a dove instead of a dog. In a 1790 letter to the Prince, Greuze described what he was aiming for in these pictures.

> *"this dove, that she presses against her heart so lovingly…is but the image of her lover hidden beneath this emblem; her soul is troubled by a feeling so sweet and so pure that the most delicate woman could look at it with ease and without hurt…It is a great picture in a small canvas"*[199]

As the young girl holds the dove or dog close to her chest as if it were her lover, the painting expresses longing and pleasure. Reynolds's painting *Robinetta* has similar features as *The Souvenir.* It conveys temptation and pleasure, but it is more modest. *The Strawberry Girl* on the other hand, leaves the spectator feeling troubled and disturbed because of the girl's direct and insecure gaze combined with a sweet face and a large bundle on the girl's stomach.

Reynolds is less explicit than Greuze in conveying flirtatious sexuality. Greuze's *The Listening Girl* from the 1780s, *The Souvenir* and *The Broken Pitcher* renders carefree flirting in the characters of children.[200] *The Strawberry Girl* has a more complex and ambiguous character than Greuze's paintings. Greuze's paintings have a lighter, less serious expression, and the children are more straightforward personifications or allegories of sensuality. *The Strawberry Girl* symbolizes fertility abundance with her apron filled with strawberries, but at the same time she has an innocent and careful body language. She thus conveys both sexuality and innocence. It is harder to distance oneself from *The Strawberry Girl* than the more obvious *The Souvenir.* Although *The Souvenir* also conveys innocence, the sexual references in Greuze's paintings are less concealed. An example is the exposed breasts of many of the little girls. The paintings

[198] Illustration 30 - The Souvenir.
[199] The Wallace Collection online, "The Souvenir - Jean-Baptise Greuze".
[200] Illustration 15 - The Listening Girl, Illustration 30 - The Souvenir and Illustration 29 - The Broken Pitcher.

thus seem more unrealistic, and one may distance oneself more from them. *The Strawberry Girl* has an edge between the created allegory on the one side and the portrait-like qualities on the other. The sexual connotations balance on the edge, and create a disturbing feeling for the beholder that makes it difficult to distance oneself. This edge is absent in Greuze's flirtatious paintings, as they do not posses the same portrait-like qualities *The Strawberry Girl* does.[201]

6.5 Summary and discussion

Being unable to distance oneself from *The Strawberry Girl* creates a reaction in the viewer. As discussed in chapter 4, sentimentality aimed to awaken something within the beholder. *The Strawberry Girl* is a good example of a sentimental painting that does so. The ambiguity in the painting, as well as the sexual references themselves awakens something within the beholder, and one may thus explain the sexual references by sentimentality, or the aim of creating an impression on the feeling. Reynolds wanted art to make an impression on the imagination and the feeling. In Discourse XIII, he describes the end of art as producing a pleasing effect upon the mind. In the same discourse, he explains that a pleasing effect is present when art makes an impression on the feeling and the imagination.[202] I thus propose the sentimental aim of making an impression on the imagination and feeling as a way of explaining the sexual references in the fancy pictures.

Iris Wien discussed in a paper given at the conference *Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century,* May 2015, how the sexual connotations provokes a moral dilemma within the beholder.[203] She referred to Laurence Sterne's words that a true feeler reads himself, just as much as the book when reading sentimental literature. Sterne's words are closely related to Reynolds's aim of making an impression on the feeling and the imagination. What Wien describes as a moral dilemma may be categorized as an impression on the imagination and the feeling.

[201] For literature on Greuze and childhood, the book and articles by Emma Barker listed in the bibliography is of interest. So is Anita Brookner's book *Greuze: The Rise and Fall of an Eighteenth-Century Phenomenon*.
[202] See chapter 2, 'Genius and the end of art' and chapter 4, "Art should affect imagination and feeling and please the mind".
[203] Wien, "Character as experiment: Reynold's A Strawberry Girl and his Boy Holding a Bunch of Grapes"

It may further relate to *The Strawberry Girl,* as it is a sentimental painting that challenges the viewer to consider himself. The painting has both the sweet and childish innocence in the spirit of Rousseau, and at the same time, it renders a child's sexual awakening, and it may challenge the moral of the beholder. Based on Wien's interpretation of the sexual references in the fancy pictures as provokers of moral dilemmas, I would suggest that the ambiguity and the sexual references in fact impose some kind of moral on the beholder. It further suggests that Reynolds did not only have similarities with Greuze's flirtatious renderings of children, but also had some similarities with Greuze's moral paintings, such as *The Marriage Contract,* 1761, depicting an engagement scene in rural France. Some of Reynolds's fancy picture renders a more explicit moral. Mannings notes how *Cupid as Link Boy* displays two differing elements.[204] Cupid is a god of love, someone who spreads love, whilst a linkboy was thought of as a thief, stealing from those he followed home at night. It is similar to *Muscipula,* where the mousetrap signifies payment for being too indulgent.[205] In *Mercury as Cut Purse* they empty purse alludes both to having spent all your money, but also to the ending of a sexual encounter.[206]

Rousseau speaks in *Emile* of how puberty is part of a child becoming a grown up. It begins with realizing their gender, and he believes it is not necessary to separate the genders before they transform into fertile human beings in puberty.

> *"Up to the age of puberty children of both sexes have little to distinguish them to the eye, the same face and form, the same complexion and voice, everything is the same; girls are children and boys are children; one name is enough for creatures so closely resembling one another"*[207]

Sexuality is for Rousseau part of becoming an adult, and discovering an awakening sexuality may be seen as a natural, intuitive learning process. One may thus relate the sexual references in some of the fancy pictures to the natural and intuitive educating of the child, and as part of establishing the child's independent self. The sexual awakening in *The Strawberry Girl* may be seen as a part of the girl's intuitive education, and as a contributor to her establishing her own identity. I hence suggest, that *The Strawberry Girl* describes the moment where the child transforms from being an innocent child to

[204] See chapter 6, "*Cupid as Link Boy* and *Mercury as Cut Purse"*.
[205] See chapter 3, "*Muscipula,* presumably 1785".
[206] See chapter 6, "*Cupid as Link Boy* and *Mercury as Cut Purse"*.
[207] Rousseau, *Emile, or on Education*, transl. Foxley, p. 172.

being aware of its sensitivities. The girl's timid eyes convey a beginning modesty that is not yet fully developed. Rousseau saw a growing modesty as a sign of realizing one's sensitivities.[208] Her shyness may thus be interpreted as her trying to conceal her evolving feelings. Based on Rousseau's theories on innocence and puberty, I thus propose as a second explanation to the sexual references in *The Strawberry Girl,* that the painting depicts a girl in the transformation of becoming a fertile woman.

I have here presented explanations of the sexual references in the fancy pictures. The first is the aim of making an impression on the feeling and the imagination. The second is that the paintings convey moral. The third, which is especially for *The Strawberry Girl,* is that the picture may be interpreted as a symbol of the transformation from innocent child to fertile woman.[209]

[208] Rousseau, *Emile, or on Education*, transl. Foxley, p. 178.
[209] Another explanation for the sexual references is that they stem from a time where one treated the children as miniature adults, and thus allowed these connotations. This is not completely coherent with Reynolds's paintings, as he conveys childhood to a larger extent than some of his contemporaries, such as Sir William Beechey. See the analysis of *Penelope Boothby* and *Master Crewe as Henry VIII* playing dress up to read more about how Reynolds underlines the child. Although a criticized book, Philippe Ariès's book from 1960, *Centuries of Childhood: A Social History of Family Life* may be of interest for further studies on this. As this thesis focuses on reading Reynolds in the light of the notion of childhood that arouse in the eighteenth-century, I have not included this possible explanation in the text.

7 Conclusion

Through his vivid paintings of children and his way with children, Joshua Reynolds was a great promoter of childhood, and this thesis has focused on how he conveys the new ideal of childhood. During the eighteenth-century, the notion of children being born in sin reversed, and childhood became a happy phase of life, as Rousseau believed God made children good.[210] I see Reynolds's smiling and joyful children as an embodiment of the happiness that was now associated with childhood.

What I found with *The Strawberry Girl* is that it embodies sweetness, innocence, modesty, puberty and an awakening sexuality, but also insecurity, curiosity and poverty. The Strawberry Girl originally intrigued me, but during the working process I found that Reynolds's paintings of children have an even greater diversity. I have discovered that there are several aspects to his paintings, such as the satire of *Master Crewe as Henry VIII*, the moral of *Cupid as Link Boy, Mercury as Cut Purse* and *Muscipula*, the sensuality of *Robinetta*, the innocence of *The Age of Innocence* and the childlike innocence and happiness of *Miss Jane Bowles* and *Miss Theophila Gwatkin as Simplicity*, and childhood conveyed and underlined in *Penelope Boothby.* His tender paintings create impressions on the imagination and feeling. This is closely related both to his own words in *The Discourses on Art,* and Laurence Sterne's words of sentimentality. Of sentimental literature, Encyclopædia Britannica says this:

> *"…any novel that exploits the reader's capacity for tenderness, compassion, or sympathy to a disproportionate degree by presenting a beclouded or unrealistic view of its subject."*[211]

Like Reynolds writes in *The Discourses on Art,* sentimental art sought to make an impression on the feeling and the imagination. The above quote describes sentimentality as exploiting the beholder's tenderness, compassion and sympathy by presenting them

[210] See chapter 5, "Innocence".
[211] An example of sentimental literature is in addition to Laurence Sterne's *A Sentimental Journey* is Samuel Richardson's *Pamela,* 1740, which was recommended by clergymen to people who wanted to educate their hearts. The novels of Jane Austen (1775-1817) are a later example of sentimental literature. Encyclopædia Britannica, "Sentimental novel".

with a beclouded or unrealistic subject. A fancy picture like *The Strawberry Girl* does this with its ambiguous rendering of a girl transforming from an innocent child to a fertile woman. The fancy pictures seem especially suitable for sentimentality, as their characters can convey a slightly beclouded or unrealistic view of the subject. Encyclopædia Britannica further writes that the underlying reason or justification of sentimentality was Rousseau's conviction of man's natural goodness; that God made children good.[212] That Reynolds's paintings of happy and content children render children being born good underlines their sentimentality.

Reynolds painted Theophila Palmer, married Gwatkin, and her daughter Theophila Gwatkin. He painted a portrait of Theophila Palmer in 1767. *The Strawberry Girl,* 1772-73, is presumably based on this portrait. In addition to these paintings, I have discussed *A Girl Reading,* 1771, featuring Theophila Palmer as the model. These paintings differ from those of her daughter. Her daughter is the model of *The Age of Innocence, Miss Theophila Gwatkin as Simplicity* and *Girl with a Dead Bird,* sometimes called *Lesbia.*[213] *Girl with a Dead Bird* is a little girl mourning her dead bird.[214] She holds the bird in her hands, whilst the empty cage sits beside her. The paintings of the mother are painted in the early 1770s, whilst the paintings of the daughter are painted in the late 1780s. They have different expressions. The mother is slightly older, and her clothes seem slightly more colourful. In *The Strawberry Girl* she has an almost exotic expression due to her turban-like headdress. The daughter has white muslin dresses and soft curls in her hair. The tenderness is almost more present in the paintings of the daughter, as if she was more innocent than the mother. They seem simpler in their expression, as if the child were more carefree. The light clothing compared to the heavier clothing of the 1770s paintings enhances it. Although their expressions are slightly different, sentimentality is part of the paintings of both mother and daughter. The sadness of *Girl with a Dead Bird* captivates the viewer, and with a similar posture, it is in some ways related to the sadness of *Cupid as Link Boy* from the early 1770s. This comparison between the paintings of Theophila Palmer and her daughter Theophila Gwatkin illustrates how Reynolds's paintings of children evolved from the early 1770s

[212] See chapter 5, "Innocence".
[213] *Lesbia* rendering Miss Theophila Gwatkin is not to be confused with *Robinetta,* analysed in chapter 3, which is also sometimes called *Lesbia*.
[214] Illustration 11 - Girl with a Dead Bird, Illustration 12 - Sketch for Girl with a Dead Bird, or Portrait Study of Miss Theophila Gwatkin.

to the 1780s. They have evolved more towards the innocent and carefree childhood ideal. The innocent child was an idea that evolved from Rousseau's theory that children are born without sin. Reynolds captures this idea and conveys it especially in his paintings of children from the 1780s. I propose that Reynolds's evolvement from the ambiguous *The Strawberry Girl* to the tenderness and innocence of the 1780s paintings coincides with Rousseau's ideal of innocence being established in the visual arts, and that Reynolds promoted this ideal in his paintings of children. I would further suggest that Reynolds is one of the main contributors to this being established in British art, as there were few artists who emphasised childhood like he did.[215]

In Reynolds's time, one admired childhood for its naturalness and simplicity. It was seen as a primary way of being. The fancy picture was a genre that enabled Reynolds to create and convey characters. One of the questions that have risen whilst working on this thesis is in what ways can a created character convey what is natural and intuitive? An example is the use of sexual connotations and poor children in fancy pictures. The fancy picture was an established genre that allowed sexual connotations in the renderings of children. Although it was not common in portraiture, sexuality was still seen as a natural and intuitive feeling. In order to convey sexuality, it was logical to use the genre most suited to convey these feelings. The fancy picture also enabled displaying poverty, which was also not common to portray in a portrait. The hard life of the strawberry girls and linkboys may be seen as a natural part of these children's childhood, and one can therefore say that the poverty conveyed by created characters may be seen as a natural part of childhood.

One may say that the fancy pictures were a quest for the natural and intuitive when they conveyed the natural awakening sexuality, the learning by discovery and the purity and innocence of children before they become aware of their own feelings.

Both Müller and Kimberly Reynolds discuss sociological forces behind the idea of childhood.[216] They note how a rapidly changing ideal, from being born in sin to being innocent, witness, that throughout history, the idea of childhood has been culturally

[215] Gainsborough is another painter who did this, but to a lesser extent. His *Girl with Pigs* 1782, discussed in chapter 4 is an example. His paintings of his daughters are sensitive renderings, but these are painted in the late 1750s and early 1760s.
[216] Reynolds, K., "Perception of childhood" and Müller, *Framing Childhood in Eighteenth-century English Periodicals and Prints*, 1689-1789.

determined.[217] This means that the cultural ideal may be different from the life the child leads.

It further indicates that someone close to the child, who knows its natural ways, does not force changes in perception of childhood. Rousseau himself believed the mother to be the primary caretaker of the children, and it is hence possible to suggest that change in childhood ideal came from a masculine point of view. K. Reynolds confirms in her writings that many of the influences on the idea of childhood came from men.[218] They were to little extent involved in raising the children, and their views and ideas of childhood may be unrealistic, and may explain the changing ideals of childhood. Müller and K. Reynolds explain the changes in childhood by referring to the adult middle class who needed a kind of childhood that would prepare the child to be good citizens.[219]

It is important to notice that the change in perception was not forced by a change in the child itself, but rather the perception, ideas and needs of adults. But even though abandoning the notion of being born in sin did not stem from the child, they may have had consequences for the upbringing of the children, giving them a freer and happier upbringing.

I have analysed Reynolds's paintings of children in light of his writings in order to create a more complete understanding of his paintings of children. This has rarely been done, and I believe it to be a natural connection. With this solid foundation, I wished to understand his paintings better, and thus read them in light of the influential writings of Rousseau in *Emile, or On Education.* My conclusion is that Reynolds's paintings of children coincide with certain aspects of both his *The Discourses on Art* and with Rousseau's *Emile, or On Education.* In *The Discourses on Art,* Reynolds speaks of finding the general truth behind an object. I believe he does this when rendering an idea of childhood. The idea of childhood is rendered through varied and lively paintings that underlines that children are children, an example is Miss Penelope Boothby playing dress-up in an adult mobcap. He conveys different aspects of childhood, both poor child workers and wealthy children. Like the story of *Miss Jane Bowles* confirms, he played

[217] The idea that childhood is culturally determined may relate to Philippe Ariès's book *Centuries of Childhood,* published in 1962.
[218] Reynolds, K., "Perception of childhood".
[219] Ibid.

with the children and captured their different looks and moods. In addition to the idea of childhood, I have found that he in the fancy pictures created small universes, and thus an idea of a painting. Reynolds believed good taste was present when the painter conveys the general idea. In *The Discourses on Art,* Reynolds writes that he wants art to make an impression on the imagination and the feeling. In a sentimental way, the captivating looks of the children intrigues the beholder's imagination, and when relating directly to the viewer, like the children in *A Beggar Boy and His Sister,* it awakens feelings within the viewer.

Rousseau is seldom spoken of in relation to Reynolds, but with Reynolds's both vivid and tender renderings of children, I believe it to be a natural association. They were both active in London's intellectual life in the 1760s, and it is likely that they have encountered each other.[220] I believe that Reynolds and Rousseau's works coincide in several ways. I furthermore believe that Reynolds's quest for truth and hence conveying of an idea of childhood made him coincide with Rousseau in that they both promoted childhood. I also believe that Reynolds's aim of making an impression on the imagination and feeling helped him create these tender and captivating paintings that promote childhood. Rousseau believed that God made children good. This lead to an idea of the child as innocent, and the development in Reynolds's paintings of children from the early 1770s paintings to the late 1780s paintings illustrate the establishment of this idea. The idea furthermore contributed to childhood being a joyful part of life. In many of his paintings, Reynolds renders a joyful childhood. Rousseau believed that children should learn from an intuitive force, and that grown-ups should not impose adult reason on children. In *The Strawberry Girl,* Reynolds renders a girl with an awakening sexuality. It is an innocent young girl on the brink of becoming a fertile woman. She is learning from an intuitive force. The children playing dress-up in *Penelope Boothby* and *Master Crewe as Henry VIII* are exploring on the terms of the child. Rousseau saw nature as a better environment than urban landscapes, and Reynolds depicts his children with British landscapes as backgrounds. As several aspects of Reynolds and Rousseau matches, one may describe Reynolds's paintings of children with English countryside backgrounds as British pictorial translations of Rousseau's writings in *Emile.*

[220] See chapter 5, "Reynolds and Rousseau's potential crossing of paths".

Ending this thesis, I would like to highlight the main parts of this thesis; firstly that I have read Reynolds's paintings of children in light of *The Discourses on Art.* I have found that the paintings of children convey a general idea of childhood. This coincides with Reynolds's aim that art should find and convey the general idea, or truth, behind an object. The paintings of children further coincide with Reynolds's need to make an impression on the feeling and the imagination. In a sentimental manner, many of his paintings of children do so. Secondly, I have read Reynolds's paintings of children in light of the influential writings of Rousseau in *Emile,* and found that they are coherent in several aspects, and that Reynolds's development from the early 1770s to the late 1780s embodies the change in the perspective of childhood that happened during the late eighteenth-century. I hope that this thesis will contribute to a more holistic understanding of Sir Joshua Reynolds as a conveyer of the changing perspectives on childhood in the late eighteenth-century, and as a testament to how social and philosophical change propagates and embodies it self within visual art.

Bibliography

Articles:

Barker, Emma. “Imaging Childhood in Eighteenth-Century France: Greuze's Little Girl with a Dog”. *The Art Bulletin*, Vol. 91, No. 4 (December 2009): p. 426-445. http://www.jstor.org/stable/27801639.

Barker, Emma. “Reading the Greuze Girl: The Daughter’s Seduction”. *Representations*, Vol. 117, No. 1 (2012), p. 86-119. http://www.jstor.org/stable/10.1525/rep.2012.117.1.86

Cash, Arthur H. ”Laurence Sterne” In Encyclopædia Britannica. 05.08.2014. http://www.britannica.com/EBchecked/topic/565796/Laurence-Sterne/33/Works

Chu, John. “Experiment, Excess, Patronage: Joshua Reynolds and the 3rd Duke of Dorset”. Presentation at the conference *Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century*, The Wallace Collection. London, 15th May 2015.

Cummings, Frederick. ”Boothby, Rousseau, and the Romantic Malady”. *The Burlington Magazine*, Vol. 110, No 789 (December 1968), p. 659-667. http://www.jstor.org/stable/875784

Dorment, Richard. “Joshua Reynolds: Experiments in Paint, The Wallace Collection, review: ‘illuminates his achievement’”. *The Telegraph*. 31.03.15. http://www.telegraph.co.uk/culture/art/11469577/Joshua-Reynolds-Experiments-in-Paint-The-Wallace-Collection-review-illuminates-his-achievement.html

Fowle, Frances. “Sir Brooke Boothby - By Joseph Wright of Derby”. 10.05.15. http://www.tate.org.uk/art/artworks/wright-sir-brooke-boothby-n04132/text-summary

Gombrich, E. H. “Reynold’s Theory and Practice of Imitation”. *The Burlington Magazine for Connoisseurs,* Vol. 80, No. 467 (February 1942), p. 40-45. http://www.jstor.org/stable/868357

Kobbé, Gustav. ”Collection of Portraits from Noted Paintings”. *The Lotus Magazine*, Vol. 6, No. 3 (December 1914), p. 113-163. http://www.jstor.org/stable/20543613

Myrone, Martin. “Portrait of Sir Francis Ford’s Children Giving a Coin to a Beggar Boy”. *Tate Britain online* (2013). http://www.tate.org.uk/art/artworks/beechey-portrait-of-sir-francis-fords-children-giving-a-coin-to-a-beggar-boy-t06734/text-summary

Postle, Martin. “The Age of Innocence”. *Tate Britain online* (2000). http://www.tate.org.uk/art/artworks/reynolds-the-age-of-innocence-n00307/text-summary

Uphaus, Robert W. “The Ideology of Reynolds' Discourses on Art”. *Eighteenth-Century Studies*, Vol. 12, No. 1 (1978), p. 59-73.http://www.jstor.org/stable/2738419

Waterhouse, Ellis. ”Three British Portraits”. *Bulletin of the Detroit Institute of Arts*, Vol. 57, No. 1, (1979), p. 40-45. http://www.jstor.org/stable/41505376

Wien, Iris. “Character as experiment: Reynold’s A Strawberry Girl and his Boy Holding a Bunch of Grapes”. Presentation at the conference *Challenging Materials: Joshua Reynolds and Artistic Experiment in the Eighteenth Century*, The Wallace Collection. London, 15th May 2015.

Woodward, John. ”Sir Joshua Reynolds”. In Encyclopædia Britannica. 30.04.2015. http://www.britannica.com/EBchecked/topic/500800/Sir-Joshua-Reynolds/6138/Later-years

Books:

Barker, Emma (ed.). *Art and Visual Culture, 1600- 1850: academy to avant-garde*. London: Tate Publishing, 2012.

Barker, Emma. *Greuze and the painting of sentiment*. Cambridge: Cambridge University Press, 2005.

Boswell, James. *The life of Samuel Johnson*. London: Macmillian, 1922.

Breckenridge, James. *Likeness: A Conceptual History of Ancient Portraiture*. Northwestern University Press 1968.

Brookner, Anita. *Greuze. The Rise and Fall of an Eighteenth-century Phenomenon*. London: Graphic Society, 1972.

Brilliant, Richard. *Portraiture*. London: Reaktion Books, 1991.

Clubbe, John. *Byron, Sully and the Power of Portraiture*. Aldershot: Ashgate 2005.

Courtois, Louis-J. *Le Séjour de Jean-Jacques Rousseau en Angleterre, 1766-7 Lettres et documents inédits*. Genève: Slatkine Reprints, 1970.

Cowie, Leonard W. *Edmund Bruke, 1792-1797: A Bibliography*. London: Greenwood Press, 1994.

Edgeworth, M and F. V. Barry (ed.). *Maria Edgeworth: Chosen Letters*. London: Houghton Mifflin Company, 1931.

Eliasson, Sabrina Norlander. *Portraiture and social identity in eighteenth-century Rome*. Manchester: Manchester University Press, 2009.

Felton, S. *Testimonies to the Genius and Memory of Sir Joshua Reynolds*. London: J. Walter, 1792.

Friedländer, Max J. *Landscape, portrait, still-life: their origin and development*. Oxford: Cassiver, 1949.

Hackney, Stephen, Rica Jones and Joyce M. Townsend. *Paint and purpose: a study of technique in British art*. London: Tate Gallery Publishing, 1999.

Hallett, Mark. *Reynolds - Portraiture in Action*. New Haven: Yale University Press, 2014.

Hamilton, Edward. *The engraved works, of Sir Joshua Reynolds: a Catalogue Raisonne of the engravings made after his paintings from 1755-1822*. Amsterdam: G. W. Hissink, 1973.

Hipple, Walter John. *The beautiful, the sublime, & the picturesque in eighteenth-century British aesthetic theory*. Carbondale: The Southern Illinois University Press, 1957.

Hurll, Estelle M. *Child-life in Art*. Boston: L.C. Page and company, 1898.

Jameson, Mrs. Anna. *Companion to the Most Celebrated Private Galleries of Art in London*. London: Saunders and Otley, Conduit Street, 1844.

Klein, John. *Matisse Portraits*. New Haven, London: Yale University Press, 2001.

Leslie, Charles Robert and Tom Taylor. *Life and Times of Sir Joshua Reynolds: with notices of some of his contemporaries*. London: John Murray, Albemarle Street, 1865.

Locke, John. *Some thoughts concerning Education*. London, A. and J. Curchill, 1693.

Magill, Frank N (ed.). *The 17th and 18th Centuries: Dictionary of World Biography*, Volume 4. London: Routledge, 2013.

Mannings, David and Martin Postle. *Sir Joshua Reynolds: a complete catalogue of his paintings - text*. New Haven, London: Yale University Press, 2000.

Mannings, David and Martin Postle. *Sir Joshua Reynolds: a complete catalogue of his paintings - plates*. New Haven, London: Yale University Press, 2000.

Müller, Anja. *Framing Childhood in Eighteenth-century English Periodicals and Prints, 1689-1789.* Farnham: Ashgate, 2009.

Northcote, James and James Ward. *Conversation of James Northcote, R. A. with James Ward, on art and artists*. London: Methuen & co, 1901.

Northcote, James. *The Life of Sir Joshua Reynolds.* London: Henry Colburn, 1819.

Penny, Nicholas. *Reynolds*. London: Weidenfeld and Nicholson, 1986.

Pope-Hennessey, John. *The Portrait in the Renaissance*. London: Phaidon 1969.

Postle, Martin (ed.). *Reynolds: the Creation of Celebrity*. London: Tate, 2005.

Postle, Martin: *Sir Joshua Reynolds: the subject pictures*. Cambridge: Cambridge University Press, 1995.

Reynolds, Joshua Sir, John Ingamells and John Edgcumbe (ed.). *The Letters of Sir Joshua Reynolds*. New Haven: Yale University Press, 2000.

Reynolds, Joshua Sir, Robert R. Wark (ed.). *Discourses on Art*. New Haven, London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1997.

Reynolds, Joshua Sir. *A Journey to Flanders and Holland*. Cambridge: Cambridge University Press, 1996.

Rosenthal, Angela. *Angelica Kauffman: Art and Sensibility*. New Haven: Yale University Press, 2006.

Rousseau, Jean J. *Emile, or on Education*. Translated by Barbara Foxley. London: J. M. Dent & Sons LTD, 1921.

Waterhouse, Ellis. *Reynolds*. London: Phaidon Press, 1973.

Wendorf, Richard. *Sir Joshua Reynolds: the Painter in Society*. London: National Portrait Gallery, 1996.

West, Shearer. *Portraiture*. Oxford: Oxford University Press, 2004.

Online resources:

BBC and the Public Catalogue Foundation. “Your Paintings - William Beechey”. 02.06.15. http://www.bbc.co.uk/arts/yourpaintings/artists/william-beechey

BBC and the Public Catalogue Foundation. “Your paintings”. 05.06.2015. http://www.bbc.co.uk/arts/yourpaintings/

British History online. “Brewer Street and Great Pulteney Street Area” in Survey of London: Volumes 31 and 32, St James Westminister, Part 2, 1963. 01.04.15. http://www.british-history.ac.uk/survey-london/vols31-2/pt2/pp116-137

British Museum. “A Literary Party at Sir Joshua Reynold’s”. 07.06.2015. http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3411409&partId=1&people=110060&peoA=110060-1-7&sortBy=&page=1

British Museum. “Collection Online, Museum Number 1902,0212.1, Portrait study of Miss Theophilia Gwatkin”. 09.08.2014. http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=749177&partId=1&people=110060&peoA=110060-2-9&page=1

Cincinnati Arts Museum. “Young Girl Holding a Medal”. 03.12.2014. http://www.cincinnatiartmuseum.org/art/collection/collections/?u=6967670

Encyclopædia Britannica. “Sentimental novel”. 20.08.2012. http://www.britannica.com/topic/534911/history

Gwatkin One-Name Study. ”Gwatkin”. 09.08.2014. http://www.treesandstars.com/Gwatkin/getperson.php?personID=I62768&tree=Gwat kin.

National Gallery of Art, Washington. “Lady Caroline Howard”. 03.04.15. https://www.nga.gov/collection/gallery/gg58/gg58-113.html

National Gallery of Art, Washington. “The Age of Watteau, Chardin, and Fragonard”. 05.06.2015. https://www.nga.gov/exhibitions/frgenre-greuze.shtm

National Portrait Gallery online collections. “Sir William Chambers; Joseph Wilton; Sir Joshua Reynolds - by John Francis Rigaud”. 24.10.2014. http://www.npg.org.uk/collections/search/portrait/mw01195/Sir-William-Chambers-Joseph-Wilton-Sir-Joshua-Reynolds

National Portrait Gallery online collections. “Theophilia Gwatkin (née Palmer) (‘The Strawberry Girl’)”. Engraving by Samuel Cousin, 1873. 05.05.2015. http://www.npg.org.uk/collections/search/portrait/mw191885/Theophila-Gwatkin-nee-Palmer-The-Strawberry-Girl?LinkID=mp57161&role=sit&rNo=7

Oregon State University. “Jean Jacques Rousseau 1712-1778)”. 10.05.15. http://oregonstate.edu/instruct/phl302/philosophers/rousseau.html

Reynolds, Kimberley. ”Perception of childhood”. *British Library*, (30.05.2015). http://www.bl.uk/romantics-and-victorians/articles/perceptions-of-childhood

Tate Britain online. “Joshua Reynolds: The Creation of Celebrity, Joshua Reynolds timeline”. 05.06.2015. http://www.tate.org.uk/whats-on/tate-britain/exhibition/joshua-reynolds-creation-celebrity/joshua-reynolds-creation-0

Tate Britain online. “Joshua Reynolds: The creation of celebrity”. 19.05.2015. http://www.tate.org.uk/whats-on/tate-britain/exhibition/joshua-reynolds/joshua-reynolds-creation-celebrity-room-guide-8

The New York Times Archive. “Many Old Masters in Hoe Collection, published February 9, 1911”. 3.12.2014. http://query.nytimes.com/mem/archive-free/pdf?res=9F07E0DE1E3EE033A2575AC0A9649C946096D6CF

The Royal Academy. “Our Story”. 23.11.2014. https://www.royalacademy.org.uk/about-the-ra#our-story

The Wallace Collection online. “Miss Jane Bowles - Joshua Reynolds”. 05.06.2015. http://wallacelive.wallacecollection.org/eMuseumPlus?service=ExternalInterface&module=collection&objectId=64926&viewType=detailView

The Wallace Collection online. “The Souvenir - Jean-Baptise Greuze”. 17.03.2015 http://wallacelive.wallacecollection.org/eMuseumPlus?service=ExternalInterface&module=collection&objectId=65332&viewType=detailView

The Wallace Collection online: “The Strawberry Girl - Sir Joshua Reynolds”. 05.06.2015. http://wallacelive.wallacecollection.org/eMuseumPlus?service=ExternalInterface&module=collection&objectId=64930&viewType=detailView

The Wallace Collection. “Joshua Reynolds: Experiments in Paint”. 01.04.15. http://www.wallacecollection.org/collections/exhibition/114

University of Texas, Austin, Department of English. “What Jane Saw”. 09.08.2014. http://www.whatjanesaw.org/index.php

Waddesdon Manor. “Miss Theophilia Gwatkin (1782-1844) as Simplicity”. 09.08.2014. http://collection.waddesdon.org.uk/search.do;jsessionid=oZp-qSVH3NQCTV1eX1squAVm?id=41391&db=object&page=1&view=detail.

Illustrations

Illustration 1 - **Sir William Chambers; Joseph Wilton; Sir Joshua Reynolds**

By John Francis Rigaud, oil on canvas, 1782.

(1181 mm x 1435 mm), *National Portrait Gallery*, London, England.

Illustration 2 - **Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy**

By Sir William Beechey, oil on canvas, exhibited 1793.

(1805 mm x1500 mm), *Tate Britain*, London, England.

Illustration 3 - **A Beggar Boy and His Sister**

By Sir Joshua Reynolds, oil on canvas, presumably 1775.

(762 mm x 628 mm) *The Faringdon Collection*, Buscot Park, Faringdon, England

Illustration 4 - **The Strawberry Girl**

By Sir Joshua Reynolds, oil on canvas, c. 1772-73.

(Unframed: 766 mm x 637 mm), *The Wallace Collection*, London, England.

Illustration 5 - **Strawberrys, Scarlet Strawberrys**

By Francis Wheatley, print by W. M. Craig, 1804.

From *Cries of London* held by British Library, London, England.

Illustration 6 - **The Strawberry Girl**

By Sir Joshua Reynolds, oil on canvas, c. 1772-1773.

(762mm x 610mm) *Trustees of the Bowood Estates*, Wiltshire, England.

Illustration 7 - **Theophila Palmer**

By Sir Joshua Reynolds, oil on canvas, 1767.

(762mm x 635mm) *The Chequers Trust*, Wycombe, Buckinghamshire, England

Illustration 8 - **A Girl Reading**

By Sir Joshua Reynolds, oil on canvas, 1771.

(760mm x 630mm) *Private collection*.

Illustration 9 - **Robinetta**

By Sir Joshua Reynolds, oil on canvas, c. 1786.

(749mm x 622mm) *Tate Britain*, London, England.

Illustration 10 - **Muscipula**

By Sir Joshua Reynolds, presumably 1785, oil on canvas.

(737mm x 610mm) *Private collection*.

Illustration 11 - Girl with a Dead Bird

By Sir Joshua Reynolds, no date, sold at Christie's 1798.

(737mm x 610mm) *Private collection*.

Illustration 12 - Sketch for Girl with a Dead Bird, or Portrait Study of Miss Theophila Gwatkin

By Sir Joshua Reynolds, drawing on paper, c. 1788.

(458mm x 306mm), *British Museum*, London, England.

Illustration 13 - Miss Theophila Gwatkin as Simplicity

By Sir Joshua Reynolds, oil on canvas, c. 1785.

(759mm x 633mm) *Waddesdon Manor*, London, England.

Illustration 14 - Miss Jane Bowles

By Sir Joshua Reynolds, oil on canvas, c. 1775.

(Unframed 910mm x 709mm) *The Wallace Collection*, London, England.

Illustration 15 - **The Listening Girl**

By Jean-Baptiste Greuze, oil on mahogany panel, c. 1780s.

(481mm x 392mm, oval) *The Wallace Collection*, London, England.

Illustration 16 - **Lady Caroline Howard**

By Sir Joshua Reynolds, oil on canvas, 1778.

(Unframed 143cm x 113cm) *The National Gallery of Art*, Washington, D. C., USA.

Illustration 17 - **Master Crewe as Henry VIII**

By Sir Joshua Reynolds, oil on canvas, c. 1775 .

(Unframed 139cm x 111cm) *Private collection,* on display at *Tate Britain*, London, England.

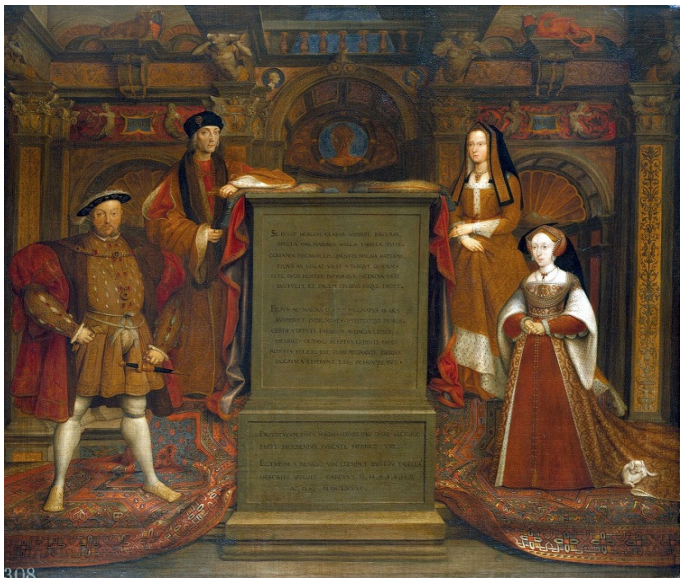

Illustration 18 - Portrait of Henry VIII and family

By Remigius van Leemput, after Hans Holbein the Younger (mural, 1536-1537), oil on canvas, 1667.

Hampton Court Palace, Richmond upon Thames, Greater London, England.

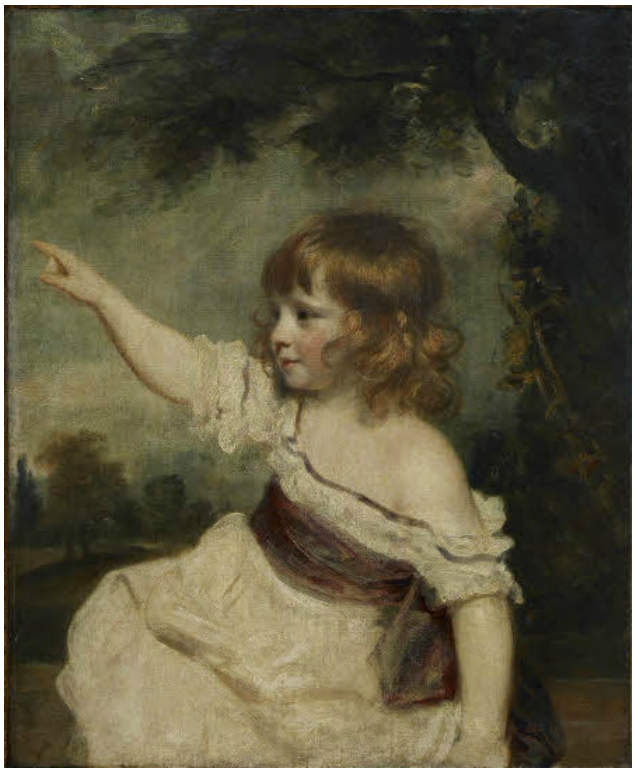

Illustration 19 - Master Hare

By Sir Joshua Reynolds, oil on canvas, 1788.

(770mm x 640mm) *The Louvre*, Paris, France.

Illustration 20 - Girl with Pigs

By Thomas Gainsborough, oil on canvas, 1782.

Private collection, Castle Howard, Yorkshire, England.

Illustration 21 - **The Age of Innocence**

By Sir Joshua Reynolds, oil on canvas, c. 1788.

(765mm x 638mm), *Tate Britain*, London, England.

Illustration 22 - **Miss Crewe**

By Sir Joshua Reynolds, oil on canvas, c. 1775.

(137cm x 112cm) *Private collection*, on display at *Tate Britain*, London, England.

Illustration 23 - **Princess Matilda Sophia of Gloucester**

By Sir Joshua Reynolds, oil on canvas, 1774.

(635mm x 775mm) *Royal Collection Trust*, UK.

Illustration 24 - **Sir Brooke Boothby**

By Joseph Wright of Derby, oil on canvas, 1781.

(Unframed 1486mm x 2076mm) *Tate Britain*, London, England.

Illustration 25 - **Penelope Boothby**

By Sir Joshua Reynolds, oil on canvas, 1788.

(750mm x 620mm) *Private collection*.

Illustration 26 - **Cupid as a Link Boy**

By Sir Joshua Reynolds, oil on canvas, c 1773-1774.

(760mm x 632mm) *Albright-Knox Art Gallery*, Buffalo, New York, USA.

Illustration 27 - **Mercury as Cut Purse**

By Sir Joshua Reynolds, oil on canvas, 1777.

(762mm x 635mm) *The Faringdon Collection*, Buscot Park, England.

Illustration 28 - **The Cottage Girl**

By Tomas Gainsborough, oil on canvas, 1785.

(174cm x 124.5cm) *Private collection*, on display at the *National Gallery of Ireland*, Dublin, Ireland.

Illustration 29 - **The Broken Pitcher**

By Jean-Baptiste Greuze, oil on canvas, 1771.

(109cm x 87cm) *Louvre*, Paris, France.

Illustration 30 - **The Souvenir**

By Jean-Baptiste Greuze, oil on canvas, c 1787-1789.

(522mm x 432mm) *The Wallace Collection*, London, England.